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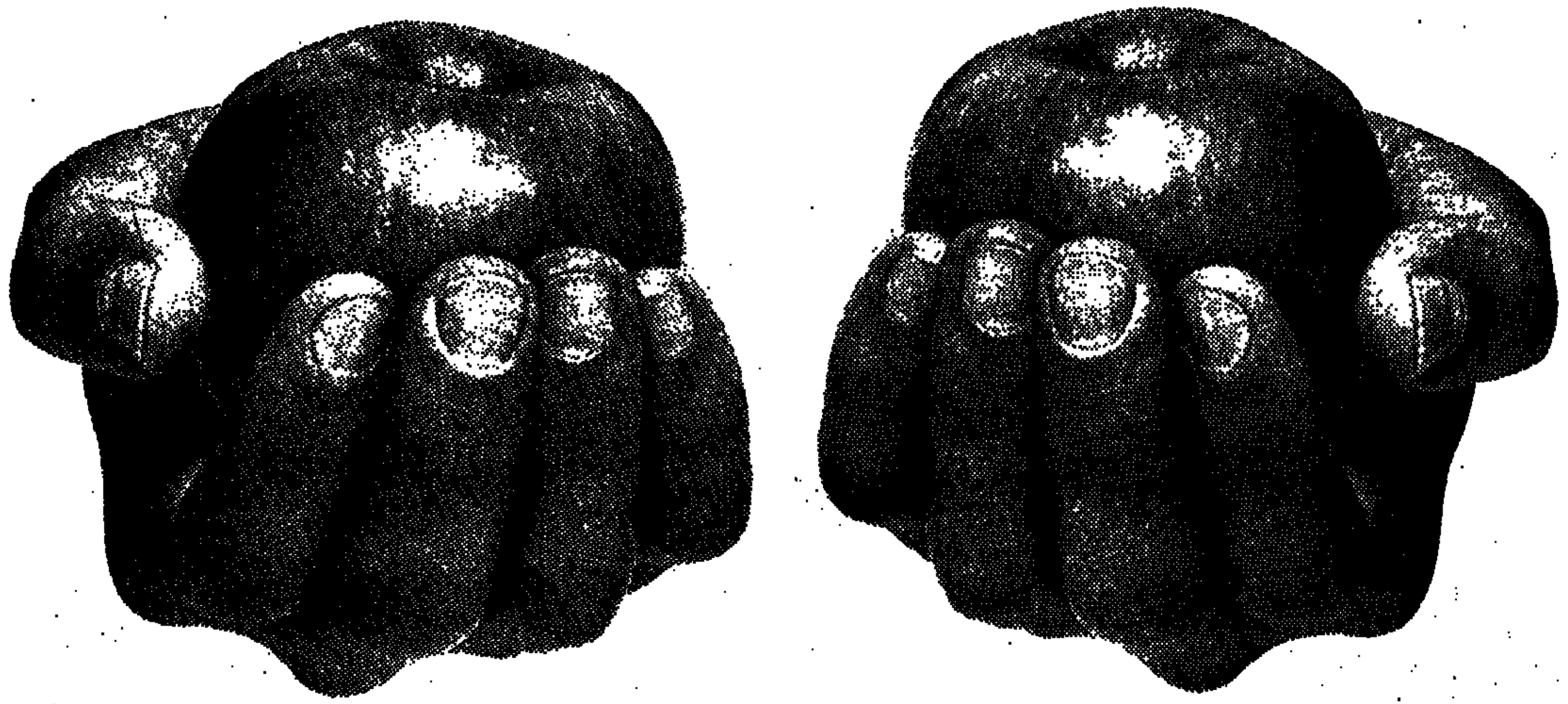

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THE JERUSALEM
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MAGAZINE

Friday, June 25, 1982

Serials Dept.

Beirut crossroads

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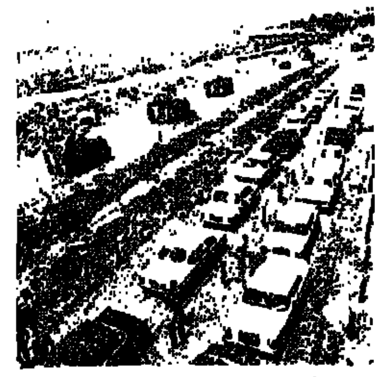

On the cover. Lebanese cars headed south, and Israel armoured vehicles on the way north, at a crossroads south of Beirut this week. The photograph is by Micha Bar-Am.

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Performances will be held on the campus of Tel Aviv University unless otherwise stated

1. "COMING FROM A GREAT DISTANCE" (English)
Mexico Building, Fastlicht Auditorium, July 4, 5.30 p.m.
2. "THE LAST YIDDISH POET" (English)
Mexico Building, Fastlicht Auditorium, July 4, 9.30 p.m.
3. "A DANCE OF EXILE" (English)
Mexico Building, Fastlicht Auditorium, July 7, 7.30 p.m., 9.30 p.m.
4. "LETTERS FROM K (KAFKA)" (English)
Mexico Building, Hall 206B, July 4, 7.30 p.m.; July 5, 5.30, 7.30 p.m.
5. "NICHT IST VOLLKOMMENER ALS EIN GEBROCHENES HERZ (or A HASSIDIC EVENING): (German)
Gilman Building, Hall 140, July 4, 5.30 p.m., 9.00 p.m.; July 5, 5.30 p.m.
6. "THE LOST PRINCESS" (Hebrew)
Gilman Building, Hall 140, July 6, 7.30 p.m., 9.30 p.m.
7. "GOOD" (Hebrew)
Gilman Building, Hall 140, July 5, 9.30 p.m.
8. "THE PRICE" (English)
Habimah Theatre, Tel Aviv, July 5, 6, 7, 8.30 p.m.
9. "THE LOVES OF SHIRLEY ABRAMOWITZ" (English)
Mexico Building, Hall 206B, July 6, 5.30 p.m., 7.30 p.m.
10. TWO PART MUSIC-DANCE THEATRE
Acting Studio Nissan Nativ
(1) "The Marranos" — directed by Anna Sokolow.
(2) 3 Visions — music composed and directed by Leon Schidlowsky (Israel-Hebrew)
Bar Shira Hall, July 6, 9.30 p.m.; July 7, 11.00 p.m.
11. "IMAGINING THE OTHERS" (ITS A SIN) (Hebrew)
Gilman Building, Hall 140, July 7, 5.30 p.m., 8.30 p.m.; July 8, 5.30 p.m.
12. "GOD OF VENGEANCE" (Hebrew)
Nachmani Hall, Tel Aviv, July 7, 8.30 p.m.; July 8, 8.30 p.m.
13. "THE JOURNEY OF THE YEAR" (Hebrew)
Tel Aviv University Campus, July 5, 6, 6.00 p.m.
14. "AWAKE AND SING" (Hebrew)
Habimah Theatre, July 4, 8.30 p.m.
15. "JAMES JOYCE AND THE ISRAELITES" (English)
Mexico Building, Fastlicht Auditorium, July 5, 7.30 p.m.; July 6, 7.30 p.m.
16. "GO CLOSE THE DOOR"
A special puppet show for young audiences CANADA (Hebrew)
Mexico Building, Fastlicht Auditorium, July 6, 10.00 a.m., 12 noon; July 7, 10.00 a.m., 12 noon.
17. "BAT DOR DANCE COMPANY"
Bat Dor Dance Hall, Tel Aviv, July 7, 8.30 p.m.
18. "AN EVENING WITH ELIZABETH SWADOS AND YEHUDA AMICHAI. (English/Hebrew)
Mexico Building, Fastlicht Auditorium, July 5, 10.00 p.m.
19. "A TRIBUTE TO THE YIDDISH THEATRE
With Joseph Buloff and guest artists. (Yiddish)
Mexico Building, Fastlicht Auditorium, July 8, 8.30 p.m.
20. "MIKOELS PLAYS 'KING LEAR'" (English)
Beth Hatefutsoth, July 5, 5.00 p.m.
21. "GILGAMESH" (Hebrew)
Seashore, July 6, 5.30 p.m.
22. "MARGALIT OVED DANCE THEATER"
Bat Dor Hall, Tel Aviv, July 4, 8.30 p.m.
23. "THE CLOCK ABOVE OUR HEADS" (Yidddish)
Mexico Building, Fastlicht Auditorium, July 8, 5.30 p.m.
24. HABREIRA HATIVIT
Outdoor musical happening.
Amphitheatre Beth Hatefutsoth, July 8, 11.30 p.m.
25. "THE SONG OF SONGS" Inbal Dance Company
Neve Tzedek theatre, Tel Aviv, July 5, 9.00 p.m.

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A COUNTRY so complex and fragmented as Lebanon is, first and foremost, a collection of paradoxes. The greatest paradox, perhaps, is the fact that though Lebanon is the homeland of people of various religions who were persecuted and forced to leave their original homes, these common persecutions did not bring them together.

Albert Hourani, himself a Levantine, wrote that the history of Lebanon can be best characterized as a desperate, ongoing attempt to achieve internal unity and solidarity in a country torn apart by division and rift.

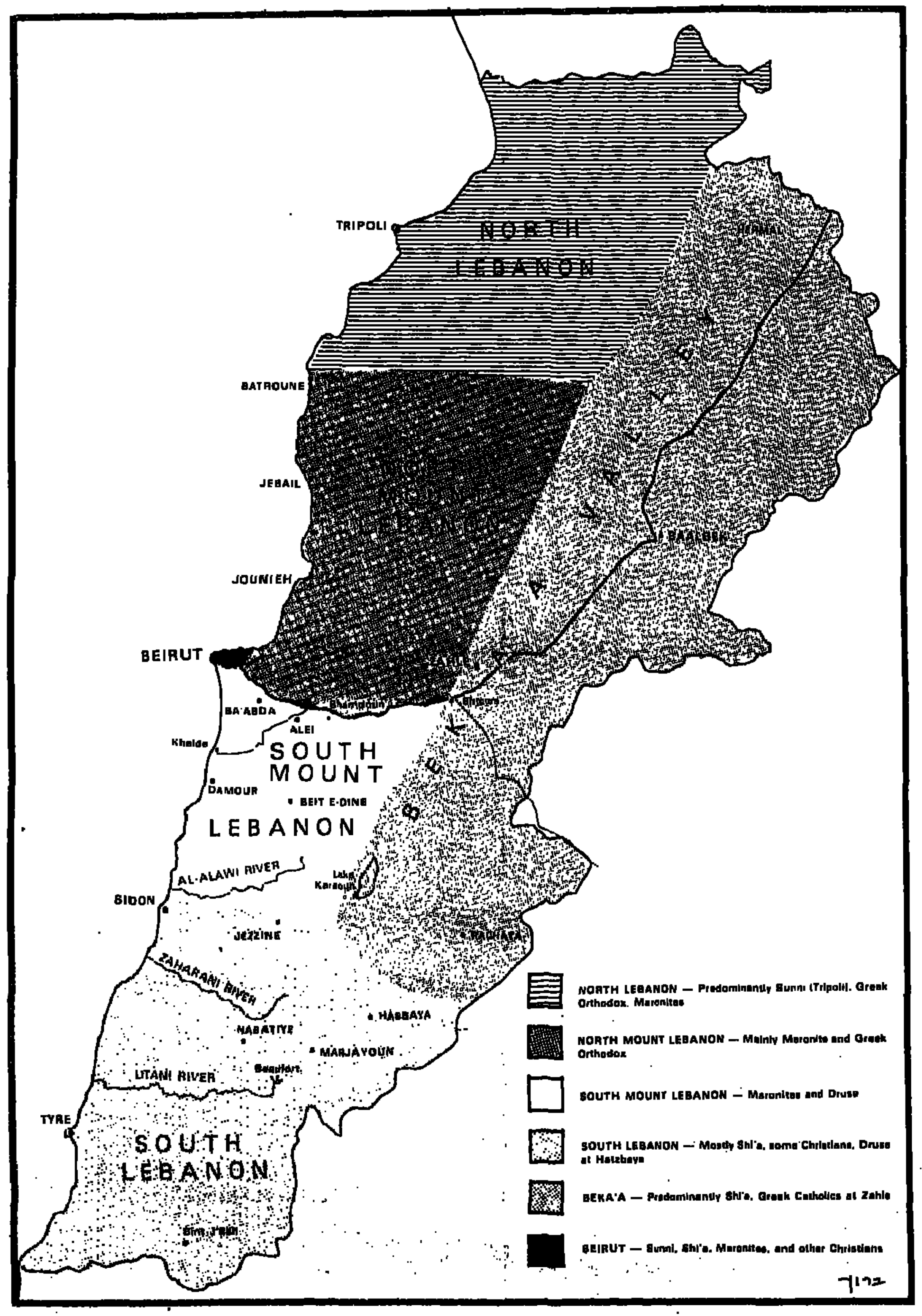
This fact in itself must lead to the gloomy assumption that the Lebanese are not capable of governing themselves.

There were, however, periods in history when Lebanon enjoyed relative calm and stability. The first such period can be traced back to the Druse emir, Fahad el Din Ma'ni, who ruled Mount Lebanon for 50 years (1585-1635). The Ma'ni dynasty was brought down towards the end of the 17th century and was replaced by the Schehab dynasty (1687-1842).

The princedom of Mount Lebanon may be defined as having been a pluralistic political community in which the communities lived side by side with minimum contact between them.

However, the feudal system, whereby Druse landlords dominated Maronite peasants, and the continued expansion of the princedom under the Schehabi dynasty, served to increase communal contact; and with it came communal conflict.

Until the beginning of the 19th century, inter-communal rivalry was limited and the more significant confrontations took place internally, within the communities themselves. For example, the rivalry between the Druse clans, the Jumblatts and the Arsalanis, was much more acrimonious than were their feuds with the Maronites. This same rivalry manifests itself today — it is said that "where Jumblatts stand the Arsalanis are not to be found." Herein lies another Lebanese paradox.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SOUTH MOUNT LEBANON
AL-AWALI RIVER
SIDON
JEZZINE
RASHAYA
ZAHARANI RIVER
NABATIYE
HASBAYA
MARJAYOUN
LITANI RIVER
TYRE
SOUTH LEBANON
NORTH LEBANON — Predominantly Sunni (Tripoli). Greek Orthodox. Maronites
NORTH MOUNT LEBANON — Mainly Maronite and Greek Orthodox
SOUTH MOUNT LEBANON — Maronites and Druse
SOUTH LEBANON — Mostly Shi'a, some Christians, Druse at Hatzbaya
BEKA'A — Predominantly Shi'a, Greek Catholics at Zahle
BEIRUT — Sunni, Shi'a, Maronites, and other Christians

LEBANESE MOSAIC

YOSEF OLMERT reviews the stormy relationships between some of the communities that make up modern Lebanon.

THE COMMUNAL conflicts, strong as they are, pale in comparison with the sub-divisions and factions plaguing almost every community.

The golden days of the Mount Lebanon princedoms came to an end in the middle of the 19th century, Two factors combined to contribute to that end.

First, the Schehabis' efforts to shift the internal balance in favour of the Maronites at the expense of the Druse caused violent reactions. The Druse stance reflected the concern of a community fighting to maintain its position of dominance. This was another typical Lebanese phenomenon. No community was prepared to surrender power in favour of another. Such was the case then and such is the case with the Maronites today.

Second, the external pressures exerted by the Egyptians who ruled Syria, Lebanon and Palestine (1837-1840) caused all the Lebanese communities to cooperate in a united effort to get rid of the Egyptian yoke in 1840.

By so doing, the Lebanese demonstrated that despite their fragmentation, they could unite against a common enemy. This newly achieved unity, however, did not withstand the pressures focused on the crucial question of who was to rule. The Maronites, backed by France and full of self-confidence as a result of a continuous cultural resurgence, clashed with the Druse *who were supported by Great Britain.* Over a 20-year period, from 1840 to 1860, the Lebanese ferociously killed one another in the very same places that have borne the brunt of the current fighting, especially the Shub area.

Once the Lebanese proved pugnacious and destructive, the European powers intervened and forced a settlement. According to the organic law of *1861,* Lebanon was to be governed by a non-Lebanese Catholic nominated by the Ottoman Empire, to which Mount Lebanon formally belonged. Alongside the governor, a council (majlis) was established. Composed of 12 members, it represented all the sects. The largest number of delegates went to the Maronites who constituted a clear majority.

THIS ARRANGEMENT functioned successfully until World War I. Since the days of the Ma'nis, this was the longest period of internal tranquillity in Lebanon. Three important elements underlined the arrangement: it was an imposed solution based on the certainty that the Lebanese could not, by themselves, find a better one, and the impetus was given by the guarantees of all the European powers; the arrangement could succeed because the Maronites were a majority; the arrangement legitimized the communal division as the basic socio-political unit of the mountain, and from then on all attempts to solve Lebanon's problems were based on the communal concept.

The French came to the Levant *in 1920 and left in 1946.* These were eventful years; but today, with the benefit of hindsight, we can single out the one event that overshadowed all the rest. On September 1, 1910, the French created "Greater Lebanon." This was the anomalous and curious political entity which we now call Lebanon.

The areas annexed were those parts of southern Lebanon mainly inhabited by Shi'a Moslems; the coastal towns of Tyre, Sidon, Beirut and Tripoli, where the majority of the population was Sunni Moslem, with a large number of Greek Orthodox; the Beka'a Valley, with a Shi'a majority and a Greek Catholic element, particularly in Zahleh; and the north of Lebanon, with its predominantly Sunni population.

When the French archives of the period were recently opened to the public, it emerged that the creation of "Greater Lebanon" was *instigated* by the Maronites and not by the French, as had always been assumed.

For the Maronite, Mount Lebanon was his country and he wanted to consolidate it by enlarging its population and by extending its economic possibilities through the port of Beirut.

There were, however, some flies *in the ointment. Whereas Mount* Lebanon was a political entity, with its own historical legacy and roots, the new state had never been an integral political unit. An even bigger source of trouble was created with the annexation of the new territories, when the Maronites ceased to be a majority and became the largest of the minority groups in a complex of minorities. Some of these minorities, mainly the Sunnis, did not adapt to the new reality in which they would be ruled by Christians.

INSTEAD OF progressing towards full independence as a more or less homogeneous community, the Lebanese had to look for ways of merging communities that were reluctant to live together. This, while the French were desperately trying to maintain their grip on a territory which they viewed as their natural sphere of interest.

Being pressed between their own internal strife and French ambitions, the Lebanese once more succeeded in setting aside their own deep-seated antagonisms. This time, however, they did manage to forge *an internal alliance that was to be* the basis of a new, independent Lebanon.

The result was the National Covenant of 1943. This was the only serious attempt in Lebanon's modern history to find an agreed — rather than an imposed — solution.

The covenant was a verbal agreement between the Maronite president, Bishar el Khoury, and the Sunni prime minister, Riad as-Solh, and had the agreement of all the other communities.

The essence of the covenant was a Maronite promise to allow Lebanon to be a member of the family of Arab nations, while keeping its independence, and a Moslem agreement to a political system dominated by the Christians, from whom the president was to be elected and who would hold a majority in the parliament. The Moslems were promised a fair share of political power. The prime minister was to be a Sunni and the speaker of the parliament a Shi'a.

The National Covenant was a product of its time. Externally, the Arab world was just emerging as a political force and the pressures of the pan-Arab *ideal* were easy to resist.

INTERNALLY, all the communities were still under the dominant influence of the old order. The covenant was in fact a coalition of notables who got together, not only to build a state, but to ensure their own respective positions in that state.

In the second half of the '50s, the Middle East witnessed the dramatic emergence of militant pan-Arabism, represented by Abdul Nasser. Moslem Lebanon was a natural target of the Nasserist campaign and the Lebanese Moslems responded. Led by their legitimate and traditional leadership, the Moslems and the Jumblatt Druse revolted against the pro-American president, Camille Chamoun. The Civil War of 1958 was a small affair compared *with the disaster of 1975-1976,* but for many Lebanese it was the supreme test of the viability of their state. The Maronites and the other Christian communities responded enthusiastically to the challenge. The Chamounites and the Christian Phalanges of Pierre Jemayel and others fought to save Lebanon, without the help of the Lebanese Army which maintained strict neutrality. One more Lebanese paradox.

Lebanon was saved, largely due to outside intervention — the landing of U.S. marines. Under the circumstances it was a Christian victory, but a very narrow one.

Only a few of the Christians understood this reality. Among them was the new Lebanese president, the Maronite Fuad Chehab. Under his guidance, the years from 1958 to 1970 were marked by a decisive and systematic effort to reconstruct the Lebanese state, so as to be able to weather the storms ahead.

Chehab based his policy on three main pillars: rapprochement with the Arab world, especially with Nasser; more cooperation with the Moslems inside Lebanon, in order *to create for them incentives to be* loyal to the state; and the enforcing of Lebanese government throughout all the territories of Lebanon, not only through better security but also through the adoption of social reforms, including the inauguration of social security services.

Until this time the economy had been a classic case of *laissez faire.*

IT IS ALWAYS tempting to ask "What would have happened if...?" The question here is whether Chehab and his disciples could have implemented their policy, had it not been for the entrance of a new factor on the scene, the Palestinians.

Palestinian refugees first came to Lebanon in 1948. There were some tens of thousands of them. Since they were not Lebanese, they were refused citizenship by the Christian establishment, who were largely motivated by the fact that these Palestinians were Moslems.

In the war of 1958, the Palestinians played no role, but it was evident that their sympathies were with the Moslem rebels.

Chehab understood that the Palestinians were a potentially dangerous element, and Lebanese intelligence started to pay serious attention to their presence. The turning point was the Six Day War, when ensuring their presence in Lebanon became a matter of vital importance for the Palestinians. The events of "Black September" 1970, when the PLO was ejected from Jordan and found Lebanon a last resort, *showed just how important* it was.

The Lebanese Christians saw the entire country as their homeland and conflict became inevitable, The situation became even more volatile as the Palestinian problem grew to be an inter-Arab problem and that added a new dimension to Arab involvement in Lebanon. Through their Palestinian satellites, countries like Iraq, Syria and Libya became profoundly involved in Lebanon's internal politics.

Until the end of the '60s, Arab interests in Lebanon found expression in the activities of rival intelligence agencies, bribed journalists and the Lebanese banking system.

(Above) *Portrait of Bashir Jemayel, in uniform and holding an M-14 assault rifle, is on Phalange posters.* (Below) *Former president Suleiman Franjieh and Phalange founder Pierre Jemayel.* (Bottom) *Kamal Jumblatt, the Druse leader assassinated in 1976; Camille Chamoun.* (Opposite page) *Map shows Lebanese districts. Two-thirds of 300,000 Palestinians in South Lebanon; most others are near Tripoli in north.*

By the early '70s, Palestinian activity in the south of Lebanon brought about massive Israeli retaliation and this caused the mass migration of Shi'as from the south to Beirut. There, the impoverished *and uprooted Shi'as became easy* prey to the Palestinians and their leftist Lebanese allies.

By the mid-'70s South Lebanon, parts of Beirut and the Beka'a Valley, Mount Lebanon and North Lebanon were virtually under Palestinian and leftist control.

The Lebanese state, witnessing the process from its inception, was by that time a feeble machine, *unable to enforce its authority.*

The will to do so existed, especially with the new president Suleiman Franjieh, elected in 1970. What was lacking was a means to execute the declared intention of curbing Palestinian activity.

Since the Lebanese state could not fulfil its duties or defend itself, the vigilantes of the state, the ever-ready Phalangist forces and the Maronite militias were there, and the long awaited civil war became a reality.

THE FATAL shots that started the Lebanese Civil War were fired on April 13, 1975. The veteran leader of the Phalangists, Sheikh Pierre Jemayel, and his bodyguards were attacked in east Beirut. Four of the entourage were killed and their Phalangist supporters retaliated by killing 22 Palestinians. The civil war which was to kill 60,000 Lebanese, had started.

In a sense that war has not finished. What distinguished it from the 1958 conflagration was the fierceness of the fighting, the wide area it spread across, and the large number of armed factions involved.

As the machinery of government crumbled, there was no option for the Lebanese but to stand and fight for their lives. This caused the formation of a multiplicity of militias, many of them simply armed clans, suburban groups, and so on.

Another factor was that this was not just a civil war. While the fighting Christians were all Lebanese, the left was heavily backed by the Palestinians and by volunteers from other Arab states. There was also an increase in the importance of the role of the Arab countries, which exerted influence through the Palestinian organizations.

When, in 1975, it became clear that the anti-Syrian Palestinian and leftist coalition was nearing victory, the Syrians intervened. This intervention changed the nature of the war. With their military superiority the Syrians soon overwhelmed the Palestinians and the left-wing militias and helped the Christians survive the first rounds of the Civil War.

Syria's involvement brought the pan-Arab dimensions of the affair to the fore. Tripoli, West Beirut and parts of South Lebanon became *battlefields between Syria and Iraq.*

Syria's intervention also caused Israel, which until then had tended to view the Lebanese mess as a local problem, to reconsider its strategies.

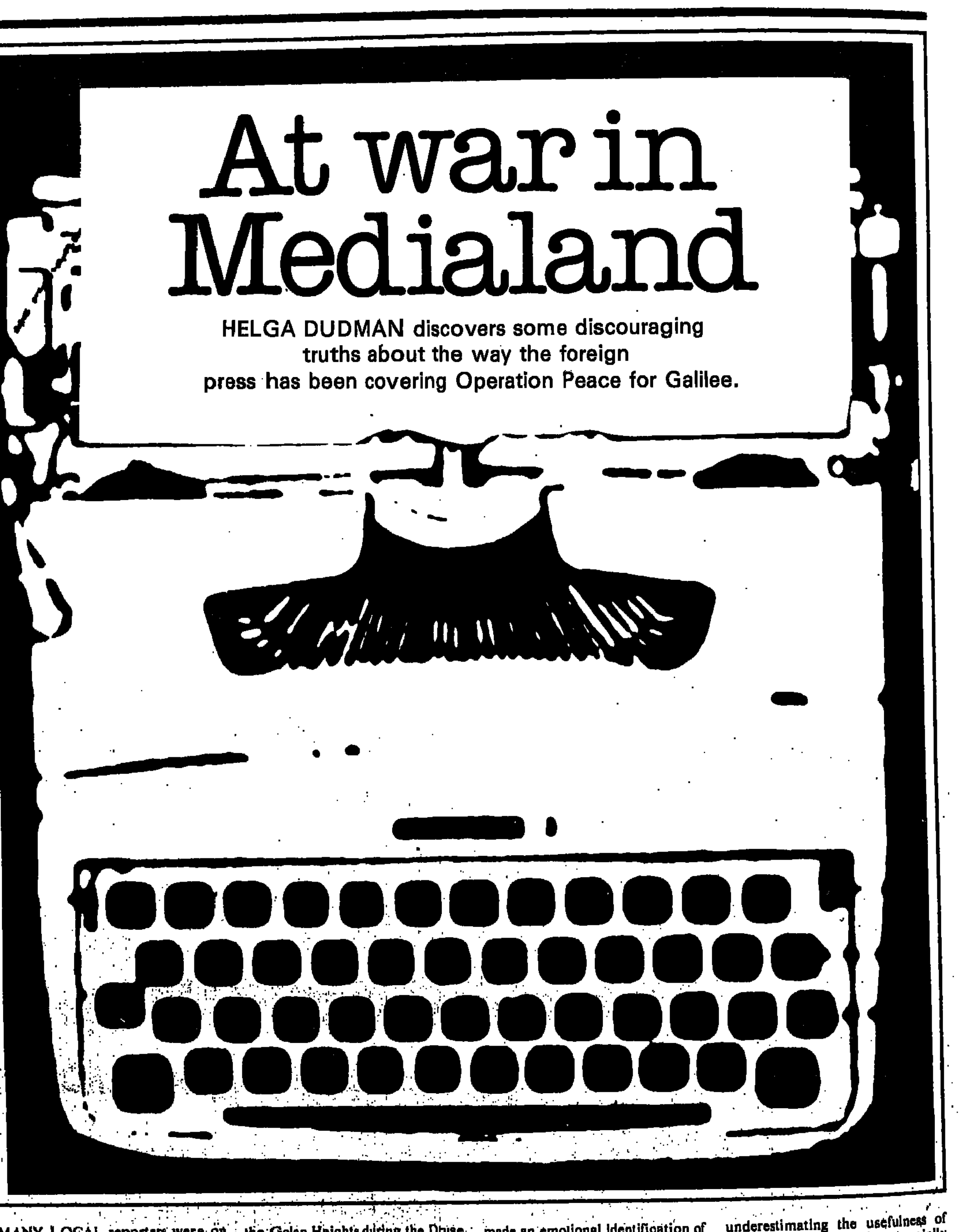
Syria demonstrated its intention to remain in Lebanon, and by the end of 1976 a new Lebanon had emerged, a Lebanon divided into small "states."

This development brought with it a new situation which made the recent conflict almost inevitable. □

The writer is a researcher on Lebanon and Syria at the Shiloah Centre for Middle East Studies, and a lecturer in the Middle East department at Tel Aviv University.

At war in Medialand

HELGA DUDMAN discovers some discouraging truths about the way the foreign press has been covering Operation Peace for Galilee.



AFTER A brief but close encounter with foreign journalists and their IDF spokesman shepherds during a press tour in Southern Lebanon last week, my sharpest impressions were less of Lebanon than of the limitations of foreign press coverage.

These limitations, it struck me, are due not only to the Army Spokesman's much discussed errors in judgment, but also to the foreign journalists themselves.

In general, it's not even their fault: how can anybody who arrived three days ago be either objective or knowledgable about Lebanese politics? But that, with some exceptions, is the nature of the huge media beast. Our short, snappy wars attract it with a power that is mysteriously lacking in conflicts elsewhere.

In the top echelon of the international press corps, it goes without saying, there are some extremely able men and women who make every effort to do their homework. But the press jet-set has now grown so large that there must be many hundreds who deserve barely passing marks, even when they show personal courage and what is called "journalistic initiative" in getting their "piece of the action."

Their harried editors back home are in no position to judge deficiencies, and must in any case make everything fit the space, not to mention the political line. Yet superficiality never interferes with expense accounts.

What is happening is that as technology for communicating information soars to ever more breathtaking speed, the content of what is transmitted sinks to ever more forgettable, irrelevant and contradictory levels. Billions of words and images are hurled by the ignorant at the uninterested.

My complaints are not about press hostility or newsmen's preconceptions. What I saw was something worse: a deafening lack of interest. In our car, part of a little convoy that made what is contemptuously called the "Beaufortour" excursion, neither of the two English-speaking reporters asked a single question. It was as though, after a few days in the country, we had here a couple of tight-lipped experts on Shi'ite, Sunni, Druse and Maronite history.

"Beaufortours" clients — and it's all free, of course — fall into three categories. At the height of the season, which was before I came, the majority were the jetsetters of the foreign press. Then there came the Israeli-based, mostly Hebrew-speaking representatives of the foreign media, who cannot help being much better informed than the flocks who migrate with the wars.

Finally there was the local press, including such papers as *Kol Ha'ir* as well as military and other correspondents of the larger papers.

Local radio and TV have already given the Israeli public coverage of this area, and much further beyond. (Our television has provided us with some fascinating stories, including those from Meir Shalev's Jerusalem studio, and I wish the whole world could see them.) I must say, though, that the item about that damaged Lebanese car, which seemed to tug at so many heartstrings, was beyond me.

Crumpled cars are a distinguishing mark of Western society in prosperous peacetime.

For a host of reasons, foreign reporters can never hope to match the range and depth of Israel Radio and TV — after the first few days, that is.

MANY LOCAL reporters were on army duty, moving with the troops; several of this "leftist mafia" knows Arabic and plenty of Arabic-speaking soldiers are at hand. The public here was more than prepared to forego practically all news of the outside world — except, of course, the World Cup. As for the limitations — it was at the start an absolutely clean war on TV, which was so misleading: lots of smoke and booms, no pain or death. This was in dreadful contrast to the subsequent nightly roll-call of the fallen, whose impact on the nation no foreign correspondent can possibly imagine.

The arguments, pro and con, on the army's ban on journalists are not relevant here, nor do I think they are as vociferous as those which raged over the press ban in the Golan Heights during the Druse strike, if anybody remembers that.

HERE IS the kind of unimportant yet revealing incident that can crop up during a foreign press tour. At Beaufort Castle, two Israeli journalists discovered an English-speaking soldier who had been through the battle for Sidon and had lost a friend in the fighting.

He expressed great bitterness over the BBC World Service coverage of that event, of how "they made no reference at all to the losses we suffered because of our concern for the civilian population."

A quotable quote, surely, under the looming crag of Beaufort. But when two foreign journalists — one American, one Australian — spoke to each other, the Israeli soldier made an emotional identification of the Australian accent with BBC speech, and burst out against the Australian, who happened to be a very pretty young woman.

"Why are you so aggressive toward me? Do you want to break my arm?" she responded, losing the called-for journalistic cool.

"Yes, if I could," said the soldier.

The phrase "pretty young woman" is, I am afraid, not irrelevant. On her arrival at Beaufort, the opening statement by a reservist in the Spokesman's Office was that ancient chestnut, in a heavy Israeli accent, "And what is your opinion of Israeli men?" To my astonishment, she smiled and said, "Fast." The performance of these reservists varies greatly: some are wonderful, some aren't.

But I do think the army is badly underestimating the usefulness of women in this work, especially those no longer called to reserve duty because they have reached the hoary age of 25.

To return to that little incident at Beaufort: I didn't witness it, but heard about it from the American, who added: "Anybody who takes something he hears on the radio or reads in the paper so seriously is going to have a hard life." He was a war correspondent for a Washington newspaper, he told me, and had spent a year "covering" Vietnam.

During the whole trip he sulked in the back seat because he wasn't allowed to go where he wanted, and because he hadn't been shown any captured Russian equipment. In Nabatiyeh, we were taken to view the facade of a six-storey building that had been the headquarters of PFLP leader George Habash.

The American grumbled, "They're showing us the front of a building and telling us about what's inside, but they won't let us see for ourselves."

He repeated the general complaint — that the conducted tours are to Hasbaya and Nabatiyeh because these are "showplaces," and "the Israelis are afraid to let us see real destruction."

My colleague Joan Borsten, who went on a similar trip north from Metulla, has already reported the wide contempt for what are called "Mickey Mouse tours."

The resentment is understandable, but I find the metaphor strange: again, it implies that for all these sophisticates any Shi'ite or Druse town is as old-hat and cartoon-simple as Pluto chasing Donald.

●

THE WORST performance of the day was put in by a team from a leading U.S. feature service. The journalist had just flown in from a distant part of the world, his photographer spoke English and knew Hebrew.

At one point the photographer said to me, "Well, at least I got a great shot of somebody with a bullet wound in his head."

"Congratulations," I said. He thought this over for a minute or two and then said, "But it's a very humane shot." The message totally escaped me.

These two had their own car, and when we were about to leave Nabatiyeh, for Beaufort, they simply took off on their own. This is in defiance of all warnings, but is called "initiative."

The rest of our convoy toured the town calling them by megaphone, which must have struck the residents as a strange Israeli rite, but harmless considering what they have been through.

Enraged, our IDF Spokesman shepherd finally decided to go on without them, and left orders at the checkposts on the road to Beaufort not to allow their car through.

What great scoop they came up with I have no idea, but they were back in Metulla before we were, and without seeing Beaufort. "With us, they're finished," said the army spokesman's representative.

AND WHAT if they had found a genuine refugee, or even a genuine terrorist? What information breakthrough could come from a random glimpse, a totally uncomprehended encounter?

The language barrier in a place like Nabatiye, as distinguished from the French-speaking towns, is practically impenetrable. In time or with luck, one might find an English teacher, but none of us did.

So there is little communication, but it is nevertheless easy to start a conversation on the street in Nabatiye, and to draw an immediate crowd of people who know Arabic only.

The atmosphere is different from the first days in Gaza after the Six Day War, when there was hatred in the air and the residents had no wish for contact with newcomers.

Other journalists get crisp, brisk answers to questions like, "How do you feel about peace with Israel?" Since I cannot bring myself to ask such questions, it turns out very differently.

For instance, the residents, who all seem to be male, are eager to explain the many photographs appearing on wall posters.

As an old hand in the broken languages of the Middle East, and wise in the ways of basic English, I point to one and ask, "Who he?"

The answer from the growing crowd: "Ahmad Hatib. Big man."

"What he do?"

"He find electricity."

It emerges that this is not Nabatiyeh's Edition, but a man who went to America and somehow arranged for the town's electricity supply.

Further up the street, and eager for conversation, was an 18-year-old boy who had studied in Sidon and so knew a bit of French, at the *"abray la guerre"* level.

Here I found that bad French is better than good French, for a Swiss journalist thought that the boy had studied at a "spiritual mechanics school," whereas anybody well-versed in low standards would know that the word must be "superiere."

There can be tricky language traps even between English speakers and Israelis who know English. At the Good Frence, I noticed two men speaking American English. They turned out to be from an American university, on a trip unconnected with the war. "We're on a joint research project with the Hebrew University, at Rehovot," one of them told me. I asked what their field was. "Poultry."

An Israeli who speaks better English than most had by then joined us, and took the opportunity to say, with some satisfaction, "Ah, but when the cannons speak, the muses are silent." (It reminded me of the translation in *Time* magazine some years back of Prime Minister Begin's book *Leilot Levanim* as *White Knights*.)

Good for a short laugh in difficult days. What if the subject had been, say, war aims? But then who cares anyway, because half an hour later the wire service the world over will have another thousand stories to "process."

WHERE THERE is a press tour, there is a press conference. Ours was an impromptu affair held in the building used by Aluf-Mishne Zvi Alpeleg, who heads the "Civil Aid Unit" of the region. He entered with a rifle slung over his shoulder and answered the rather standard questions with calm patience.

I found him extremely impressive, but I doubt whether the foreign journalists were terribly interested, because the CAU is a sort of Project Renewal for Lebanon, which is not where the action is. (Though at some point, one foreign journalist did say to me, "There is nothing more boring than a picture of a burning building.").

I was feeling sorry for Alpeleg for having to go through this every day when I learned that this had in fact been his first press conference. Hasty organization meant that he had not been properly introduced. Outside, afterwards, somebody said he was a Middle East specialist at the Shiloah Centre.

A Japanese reporter wanted to know if he was a professor; touched by his interest, I explained that the Shiloah Centre was an academic research body affiliated to a university.

An Italian correspondent (Jewish, and speaking good Hebrew after an ulpan course) observed that we had been told that the local population — down since 1975 from 100,000 to about 20,000, had been kept in constant fear by a disorganized jumble of armed organizations.

But, said the Italian to me rather confidentially, "I worry that they are being kept in fear by the Israelis as well." He also told me that he had had a flurry of telephone inquiries from Italy on one subject: had there been any Italian terrorists among the captured PLO.

I HAD come north on the 10th day of the war suffering from the common Israeli grogginess caused by media over-expoture. (Curiously, during two days with journalists, nobody made any effort to hear the hourly news on the car radio. What journalists like to do is gossip about other journalists.)

I had heard 5,000 Hebrew songs, going off duty only for short visits to the BBC and to "Shalom ve Kidma," which must be Damascus, broadcasting in Russian-accented Hebrew.

I think I was among the first to notice the sudden disappearance of commercials: not a good sign, it seemed, back then when they were still calling it a "campaign."

I wondered how many foreign journalists realized that while the Arab stations were playing martial music, we were running through our bottomless repertoire of sad romantic songs.

I heard Tzipi Shavit from Kiryat Shmona, and heard the first channel beef up its Tchaikovsky, Grieg and Liszt in deference to a whole new clientele, sending greetings from development towns to soldiers.

Then, in Galilee, for a sort of buffer-period between the consumer and the manufacturing sides of Medialand, I spent a day visiting the Broadcasting Authority's installations set up to "handle the war" in the north.

Kol Yisrael is understandably proud of the radio station at Safad built four years ago "just in case" and bristling with Sony, Motorola and Blaupunkt equipment.

By contrast, the improvised TV studio nearby is in what was once the guests' TV lounge in a hilltop hotel. The maps to which interviewed generals pointed were held up by a technician who squatted behind it. In Kiryat Shmona and Metulla, radio equipment has been installed in the community centres.

Compared to our usual policy of muddling through, the round-the-clock work and dedication were impressive — from radio's "Ponchik" (Yosef Rubin), whose job is the infrastructural one of basic organization, to such technicians as Shabtai Bibi, who improvised his roving vehicle to record soldiers' greetings. In the Golan, for instance — seemingly empty but actually a military hive — soldiers seem to materialize out of nowhere when the recording angel drives up.

And then, finally, Metulla, the capital of Medialand. A waitress at the much-described Sheleg HaLevanon Hotel, who had been hearing hundreds of complaints from foreign journalists, said to me, "What a disaster for our information, for our side of the picture. Why didn't we let them see our good side, see how wonderfully our soldiers behave?"

The answer, as we know to our sorrow, is "Because that's not an interesting story," Haim Hecht, of the radio, gave the perfect illustration from a wealthy suburb further north in Lebanon: "This richly furnished villa is scrupulously guarded," he reported, "and a moshavnik soldier has taken it upon himself to water the garden.

"A British reporter who turned up had no interest in an Israeli moshavnik watering Lebanese flowers. He only photographed the damaged house next door." □

Tel Aviv Development Fund

Premiere of the Film

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Patron: Mr. Shlomo Lahat, Mayor of Tel Aviv-Yafo
Monday, June 28, 8.00 p.m.,
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Tel Aviv Museum,
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All proceeds to
The Golda Garden
being planted near her home in Ramat Aviv
by the Tel Aviv Development Fund.

Kol Yisrael — Music Division
In cooperation with the YMCA Jerusalem
Presents:
THE ISRAEL SINFONIETTA
Conductor: Mendi Rodan
Soloists: Miriam Fried-Biss, violin
Paul Biss, viola
Programme:
Stravinsky — Danses Concertantes
Mozart — Symphony Concertante for Violin and Viola in E Flat Major, k. 364
Beethoven — Symphony No. 2 in D Major, Op. 36
Sunday, June 27, 1982
8.30 p.m. YMCA Auditorium
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Discounts to students, soldiers, pensioners, and institutions.

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Israel Theatres

The Cameri Theatre
ELSEWHERE, PERHAPS
Sat., June 26; Sun., June 27
DANGEROUS CORNER
Tzavta, last 2 performances
Sat., June 26, 7.30, 9.45
GREAT WHORE OF BABYLON
Mon., June 28; Tue., June 29
THE FOREST
Wed., June 30, 4.30, 8.30

Habima
FILOMENA
Comedy
Tomorrow, June 26; Sun., June 27.
Mon., June 28; 8.30
MEDEA
Tomorrow, June 26; Sun., June 27
ROMULUS THE GREAT
Mon., June 28; Tue., June 29
Wed., June 30; Thur., July 1
Sat., July 3; 8.30

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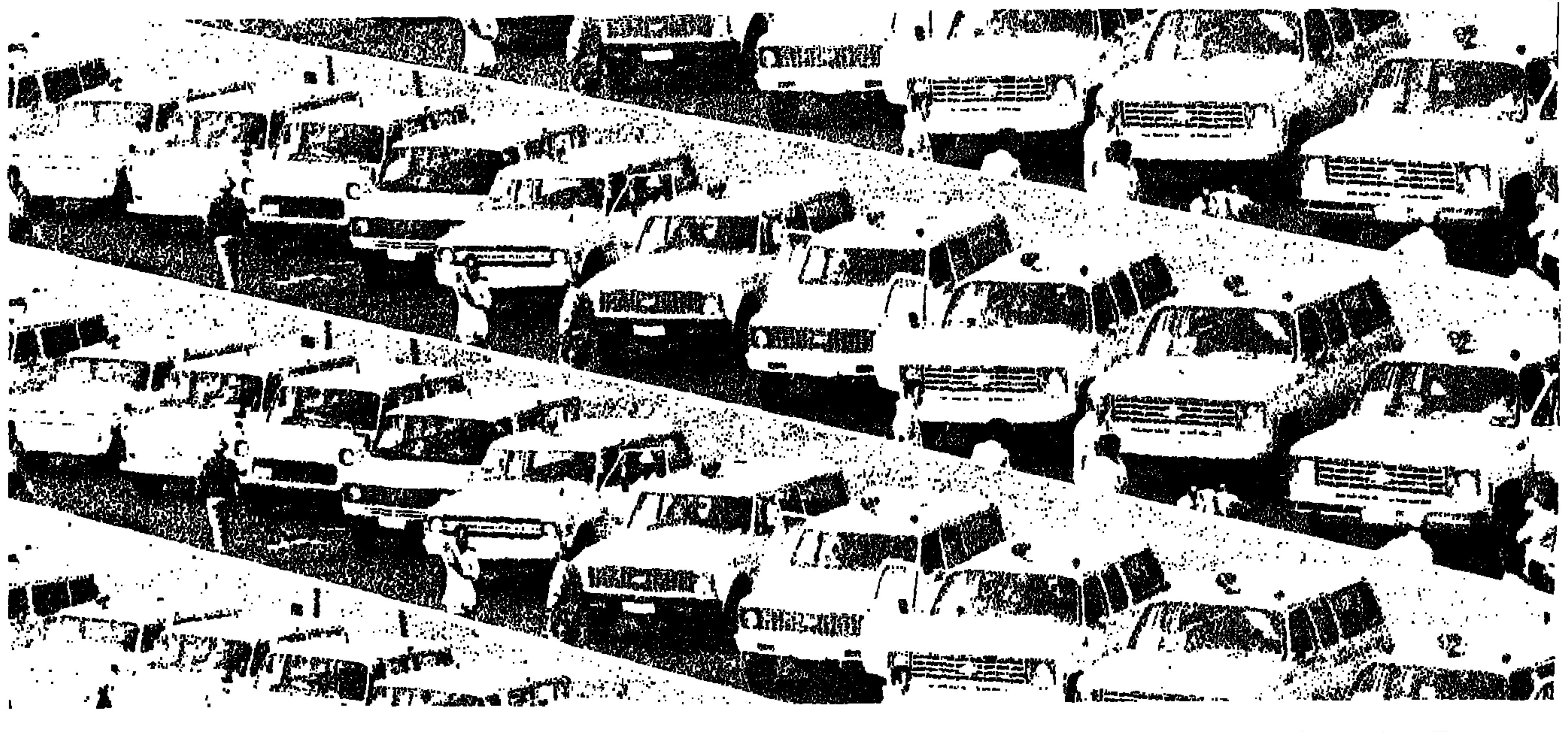


The quantity of mercy

EDWARD GROSSMAN accompanied an Israeli medical relief caravan to Tyre and Sidon last weekend. Here is his report.

"STUPID JEWS," the Jewish streetcleaner said. "Stupid." He leaned on his broom and rolled his eyes toward the convoy of 20 ambulances and one mobile blood bank preparing to leave for Lebanon. He spat on the pavement, *and posed a rhetorical question:* "If the Arabs got in here, would they send us such presents?"

It was seven in the morning in Tel Aviv, June 16, 1982.

THE LOCAL and foreign TV crews were having Professor Arye Har'el say a few words. Har'el is the president of Magen David Adom.

"This is a humanitarian mission undertaken to try to diminish suffering," he explained. "The drivers, medics and doctors are all serving on a voluntary basis. The mission has the support of the Israeli government and the Ministry of Health."

"How will it be carried out?" an English newsman asked.

"We don't exactly know yet."

IF THE CONVOY *moved out* almost on time, it was as much a tribute to the military as to the *humanitarian background of its* commander, Boaz Norkin. In four earlier Arab-Israeli wars, Norkin had fought with the paratroops. Too old now for combat, he was leading the ambulances into Lebanon as if they were a mechanized army column, or as if he was again in charge — as he had been in 1981 — of the MDA's relief work in Cambodia. His voice on the two-way radio kept the line of snow-white *vehicles heading smartly northward.*

SOME OF THE Israeli civilians *who watched the convoy pass along* the highway may have heard about it on the morning news. Everyone knew that a war was on, that the IDF had captured almost half of Lebanon. Most were aware of the reports that Lebanese civilians had been hurt by Israeli shelling and bombing.

Exactly how many had been hurt wasn't clear. The Red Cross spoke of many thousands; the IDF said not so many. But if such a convoy had been organized, that could mean there was a need for it.

A GENERAL met the convoy at the border station at Rosh Hanikra. He ordered everyone to get out of *civilian clothes and into uniform.*

Norkin wasn't pleased. "The army wants to claim the credit," he *complained. But he and his people* obeyed. They wanted to enter Lebanon and start work.

THE DESTRUCTION began 10 kilometres across the border. First there was the carcass of a car, then a smashed house, then a dead donkey bloating in the sun. The ambulance drivers noticed refugees, probably Palestinians, camped under lemon and apricot trees not far *from Israeli tanks and troop carriers.*

The closer the convoy got to the *city of Tyre, the more impressive* the destruction grew. Everything along the road had been burned, wrecked, crumpled, blown to pieces. Children played on the ruins. Adults queued for water.

While Norkin and most of the ambulances continued to Sidon, seven turned off at the IDF field hospital in Tyre, where they would make their base. Obviously, there was much work to be done.

"HA!" Dr. Yuli Nudelman exclaimed. "They send out a convoy, then they check to see if it's needed. That's the Israeli medical establishment for you."

Nudelman was a surgeon in the reserves who had operated under fire in the first days and nights of Operation Peace for Galilee. He informed the volunteers who had arrived in Tyre that there were no thousands or hundreds or even *dozens of wounded civilians waiting* to be cared for. Those civilians who *hadn't been in shelters* or on the beach during the shelling and bombing and had been hurt had *already been treated in the field* hospital, the local hospitals, or in Israel. The convoy was at best a publicity stunt.

"Go back to Petah Tikva, where you can do some good," Nudelman said.

THE VOLUNTEERS in Tyre spent the rest of the day doing nothing. Some were disgusted, believing that the Israeli government had used the MDA for propaganda. Some were angry at having been deceived. Others, on balance, were not unhappy to learn that in fact there were no masses of wounded civilians — something which an Arab woman who brought her child to Nudelman confirmed. The growth on the child's neck, Nudelman told her as the volunteers crowded around, was benign.

At sunset, everyone watched the World Cup on TV.

THE ISRAELI military governor had made his headquarters in the Tyre Electric *Company* building facing the sea. Dr. Avner Shargil's office was there also. On the chance that there might be some work after all, three of the volunteers showed up to accompany Shargil, the IDF's *medical officer in town, on his* morning rounds.

First they spoke with one of the *hundreds of dazed but uninjured* Arabs who were queuing to get ID cards. This happened to be a *Palestinian who said that most people* survived the Israeli attack in shelters. But the story in Sidon was said to be different — 60 of the man's extended family had died there, he had heard.

Shargil, pistol on hip, started his tour. He didn't know about Sidon, but here his best guess was that 12 civilians had been killed and less than 100 wounded. These figures didn't include the Rashadiye refugee camp, where the PLO had been entrenched.

The hospitals Shargil visited seemed to be functioning somehow. They had water, power, medicine and staff. None were swamped. Finally, at the largest private hospital in Tyre, something was found for an Israeli volunteer to do.

THE LITTLE GIRL lay writhing on the bed. A Lebanese doctor told Shargil that she'd been poisoned by *insecticide. Anti-toxins* had been given, but not enough.

"Let me take her to Rambam with her mother," said a fourth-year medical student from Jerusalem. It was a matter of getting the child *into an intensive care ward before* there was brain damage.

Shargil consented, and the *mother, a Lebanese peasant,* kissed his hand repeatedly. The ambulance left for Haifa, threading its way through rubble.

ALI JABER is the Lebanese government medical supervisor for the Tyre District. In his office, over coffee, he agreed with Shargil that the number of wounded Lebanese civilians was about 100. The local hospitals could manage most of these cases. What the Israelis could do, since Beirut was inaccessible, was to take dialysis patients to Haifa.

Dr. Jaber is a Moslem, like the dentist and the other doctor who were also in his office. They were all inclined to forgive the Israelis for what had been done to Tyre, provided Israel does not stay long *with its army,* and leaves behind *a* safe and democratic Lebanon where a Moslem is equal to a Chris*tian and the Palestinians will never* make trouble again.

"SHALOM, shalom," the Lebanese children called out on the road from Tyre to Sidon.

THE MAIN SECTION of the ambulance-convoy had made its *base at the field hospital south of* Sidon, where its experience was not different from that of the group of *volunteers in Tyre. At first it had* seemed that there would be nothing for Boaz Norkin and his men to do. Later they began taxiing dialysis patients, women in difficult labour, and other special emergency cases unrelated to the war, to hospitals in Israel, and back — Israeli hospitals were taking the place of the Beirut hospitals, but not of the hospitals in Sidon, most of which, in spite of the devastation, were functioning.

THE GREATER part of the city of Sidon was in ruins.

Picture Haifa twice its actual area, the Carmel range behind it twice as high. Then subject it to seven years of civil war and several days of navy and air force bombardment, and you have Sidon in the middle of June, 1982. Add also a stench that was *strongest in the* vicinity of the Ain Hilwe refugee camp and other Palestinian dis*tricts.*

DR. SIMONE, chief IDF medical officer in Sidon, mentioned a danger of epidemic if the corpses weren't soon collected and if chlorinators weren't soon attached to the city's water system. But so far, he'd heard of no problems in this respect. Ten out of 13 hospitals in Sidon were working, and had their own power and private wells.

Did he know the number of dead?

"Not more than 500, including Ain Hilwe."

And the injured?

"It's hard to say. The hospitals don't keep very accurate records. I'd estimate that of the 200 people now hospitalized, about 100 were wounded in the last week."

How could there be so few?

"Most people were on the beach during the fighting. We dropped leaflets telling them to go there."

Were any hurt but afraid to come for treatment?

"It's possible. Some Palestinians may be afraid of being identified as terrorists. You'll see across the street that the PLO hospital is about *to close down.*"

The local Lebanese doctors — were they cooperating with the *military government?*

"Yes."

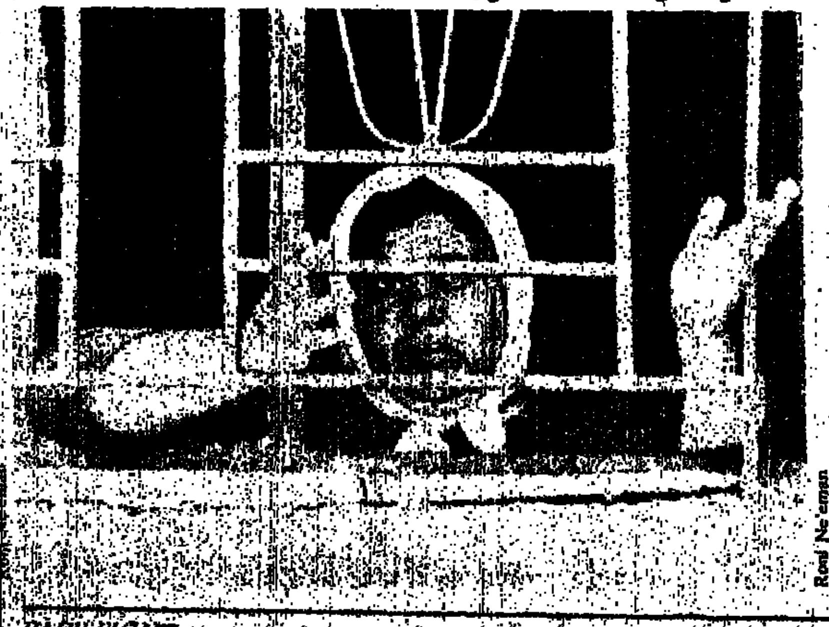
Was the convoy needed?

"It supplies little things, like transport. Tomorrow, for example, they'll be taking a patient to Lod on his way to London for open-heart surgery. He was supposed to go through Beirut."

"THOUSANDS," the Norwegian

(Continued on page 10)

(Below, from left) *Lebanese woman in Sidon; girl with clothing brought to the South Lebanese coast by Magen David Adom this week; Lebanese at Tyre line up to get Israeli relief supplies.*



Roni Ne'eman

Roni Ne'eman

(Below, from left) *Lebanese family, at a roadblock south of Beirut, are heading back to their village in South Lebanon; children on the streets of Tyre; shattered building in one of the towns.*

Micha Bar-Am

Roni Ne'eman

Roni Ne'eman

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Fri. closed

the twenties in israeli art

Thirty-six artists are represented, creators of the idiom characteristic of the twenties, and others who, in retrospect, are seen also to belong to this period's diverse artistic experience.

A separate section will be devoted to early photographs of early Tel Aviv and another to the architecture of the period.

This exhibition and the associated catalogue were made possible by the generous assistance of Mrs. Ayala Zacks Abramov, The Tel Aviv Foundation for Literature and Art, and Israel Discount Bank.

masters of modern art

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city of art

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An exhibition dedicated to the late
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theatre puppets

Tradition, Art, Communication

The exhibition features theatre puppets from the Far East, Europe and Israel, reflecting their various periods and styles.

The exhibition was made possible by the generous assistance of the America-Israel Cultural Foundation.

THIS WEEK'S EVENTS
THE TEL AVIV MUSEUM
27 SHAUL HAMELECH BLVD. TEL. 257361

June 26 — July 7

GALLERY TALKS (IN HEBREW)

At the exhibition THE TWENTIES IN ISRAELI ART, Saturday, 26.6, at 8.00 p.m.; Monday, 28.6 at 8.00 p.m.
At the exhibition MASTERS OF MODERN ART, Saturday, 26.6, at 11.00 a.m.; Tuesday, 29.6 at 8.00 p.m.
At the exhibition: CITY AND ART, Wednesday, 30.6, at 8.00 p.m.

MUSIC ISRAEL DISCOUNT BANK!

VIOLA RECITAL — DANIEL BENYAMINI Milka Laks, piano Programme: works by Bach, Shostakovich, Milhaud, Schubert. Saturday, 26.6, at 8.30 p.m

MUSIC SPECTRUM. Musical director: Boris Berman. Alexander Platts, tenor; Zeev Dorman, clarinet; Boris Berman, piano and ensemble. Programme: works by Stravinsky, Webern, Mozart Tuesday, 29.6, at 8.30 p.m.

SPECIAL EVENT

'SPOTS' by Irit Bluzer. Her latest performance combining the body, movements and props. Tuesday, 29.6 at 9.00 p.m.

DANCE

A STAGE FOR DANCE. Fourth programme offering a new form for young dancers and choreographers presenting their works. In cooperation with the Central Library of Music and Dance. Wednesday, 30.6 at 9.00 p.m.

CINEMA

FROM MAO TO MOZART — ISAAC STERN IN CHINA (USA, 1980, 84 min. colour in English, with Hebrew and French subtitles). The film depicting the maestro's musical voyage to the Republic of China. Awarded the 1981 Oscar for the best documentary. Daily at 4.30, 7.15, 9.30; Saturday, 7.15, 9.30 p.m.

AFTERNOON ADVENTURE FOR CHILDREN (4.00 p.m.)

Gallery games and workshops for children aged 4-6 accompanied by adult on Sun., Tue., Thurs; for 3rd-6th graders on Mon., for 1st-2nd graders on Wed. Subject: Tones and Colours.

SPECIAL SUMMER PROGRAMMES FOR CHILDREN

FOOTSTEPS-TRACING MASTERS OF PAINTING

Three days of creative activity at the Museum for 3rd-4th graders, Mon., 5.7; Tue., 6.7; Wed 7.7 For 5th-6th graders, Mon., 12.7, Tue., 13.7; Wed., 14.7.
Registration at the Art Instruction Department, Sun.-Thurs. 8 30 a m.-1.30 p.m. Limited number of vacancies.

MORNING ADVENTURES FOR CHILDREN (10.00 a.m.)

At the exhibition MASTERS OF MODERN ART

Look and Paint Tue., 6.7 for 1st-2nd graders; Wed., 7 7 for children aged 4-6 accompanied by adult; Thurs. 8.7 for 1st-2nd graders.
People in Pictures Mon., 26.7 for children aged 4-6; Tue., 27.7 for 1st-2nd graders, Wed., 28.7 for children aged 4-6; Thurs., 29.7 for 1st-2nd graders.

At the exhibition THE TWENTIES IN ISRAELI ART

Through the Window Tue., 20.7 for 1st-2nd graders; Wed., 21.7 for children aged 4-6; Thurs., 22.7 for 1st-2nd graders.
Those Were the Days, Mon., 2.8 for children aged 4-6; Tues., 3.8 for 1st-2nd graders; Wed., 4.8 for children aged 4-6; Thurs., 5.8 for 1st-2nd graders.
Guided tours for Children and Adults (English or Hebrew)
By appointment, at the Art Instruction Department, Tel. 257361, ext. 36, daily 9.00 a.m.-1.00 p.m.

Visiting hours:
Sun.-Thurs. 10 a.m.-10 p.m. Fri. closed. Sat. 10 a.m.-2 p.m., 7-10 p.m. **Box Office:** Sun.-Thurs. 10 a.m.-10 p.m. Fri. 10 a.m.-1 p.m.; Sat. 7-10 p.m. **Art Library:** Sun., Mon., Wed. 10 a.m.-4 p.m.; Tue., Thurs 10 a.m.-1 p.m.; 4-8 p.m. **The Graphics Study Room:** Mon., Tue., Wed. 10 a.m.-1 p.m. or by appointment. ext. 53. **Circulating Exhibits (reproductions):** Sun.-Thurs. 10 a.m.-1 p.m. **Box Office and Information Desk:** Tel. 261297.

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TRADITION, ART, COMMUNICATION

Workshops corners for children at the exhibition. Sun-Thurs. 5-7 p.m. Children visiting the exhibition will be able to design theatre puppets with the Art Instruction Dept. team.

Guided tours and puppetry workshops for schools. Appointments for Sept.-Oct. Tel. 299750, Sunday-Thursday, 9 a.m.-12 noon.

PUPPETRY-SPECIAL SUMMER ACTIVITY

Morning (9 a.m.-1 p.m.) activity at the Theatre Puppets exhibition. Three and five day programmes for 1st-6th graders. July 18-22; July 25-29; August 1-5. Registration at the Helena Rubinstein Pavilion starting July 4, Sun-Thurs., 9-12 noon. Limited number of participants.

Visiting Hours:
Sun-Thurs. 9 a.m.-1 p.m.; 5-8 p.m. Sat. 10 a.m.-2 p.m. Fri. closed.

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כף
יבוא אישי

(Continued from page 9)

girl said at the PLO hospital. "Thousands dead and wounded. The Israelis wanted to kill all the Palestinians here."

Although she hadn't slept for a week, her teeth, her hair, her skin glowed. She made a sight in the midst of misery and hatred. The German and Scandinavian volunteers, blonde women and long-haired men whom Dr. Simone had described as leftists, stood around the reception area staring death at the young, dirty, exhausted Israeli soldiers, while in the half-empty wards old men and women with apparently nothing more wrong with them than shock and disaster sat on the beds and on the floor unattended.

Where were all those thousands, the beautiful Norwegian was asked.

"The dead are under the ruins in Ain Hilwe. The people who got away are on the beach, or in the hills."

She was lucky to have come through it all without a scratch.

"Do you think so?"

What were her plans?

"The Israelis want to close the hospital, as you see. I'll go home, I suppose."

To Norway?

"Yes. I'll take a vacation, and then maybe I'll go to Guatemala, to help the guerrillas."

DOWN THE STREET, Jayson Heikal, from the Christian village of Mieh-mieh overlooking Sidon, was waiting at the same time to have his papers stamped. He had on a gold bracelet, a gold watch, a gold ring, and a gold necklace. He was clean, perfectly combed and shaved. He told with a smile how from his village the Israeli planes could be seen striking again and again at the Palestinians.

BOAZ NORKIN felt under par at the Sidon field hospital. He'd woken up suffering from a touch of the universal army complaint, diarrhea. Next to his cot his ambulances were parked in a row. Giving his drivers their instructions for the day, he betrayed a certain uncertainty.

On the one hand, there was some work. Eighty units of blood were to be distributed by the mobile blood bank. A woman in the ninth month of a complicated pregnancy and two dialysis patients were to be sent to Haifa. A wounded man was to be driven to Tel Hashomer. And there was the heart patient whom Itzik was taking to Ben-Gurion Airport.

On the other hand, this wasn't enough work for 13 ambulances and their skilled driver-medics. Taking a pill for his stomach, Norkin told the men that if the 800 or so additional wounded who he thought were hiding in Sidon didn't come out soon, he'd have to send part of the convoy home.

"THEY MUST be in there," one of the volunteers said. "They'll come out in a while. It's understandable. If an army bombed the hell out of you one day, and then the next day gave you candy and medicine, wouldn't you be suspicious? But they'll come out after a while, and then we'll help them. I'm sure of that."

THE HEART patient, a youngish Lebanese in a blue safari suit, got into the back of the ambulance. His wife, in a silk dress, carrying their suitcases, followed. "God be with you," the sick man's relatives said.

Itzik made the siren howl and began the journey south. □

The Poster

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

MADRIGAL SINGERS — Renaissance music, spirituals and Israeli music. (Tzavta, 38 King George, tonight at 9)

VIOLIN AND PIANO RECITAL — Rima Kaminkovsky and Idit Segev play works by Mozart, Scarlatti, Debussy and Bach. (Tzavta, tomorrow at 11 a.m.)

ISRAEL SINFONIETTA BEERSHEVA — Mendi Rodan, conductor, Miriam Fried-Biss, violin, Paul Biss, viola. Stravinsky: Dances Concertantes; Mozart: Symphony Concertante for violin and viola in E Flat Major, k 364. Beethoven: Symphony no. 2 in D Major. op. 36 (YMCA, Sunday)

VIOLA SONATAS — Daniel Benyamini, viola, Milka Laks, piano, Mendelssohn, Haydn, Bach, Schubert. (Israel Museum, Monday)

VOCAL AND GUITAR RECITAL — Etti Kahn and Danny Akiva. (Liberty Bell Garden, Thursday)

Tel Aviv area

ISRAEL PHILHARMONIC ORCHESTRA — Herbert Blomstedt, conductor, Yefim Bronfman, piano. Beethoven: Piano concerto no. 2; Bruckner: Symphony no. 6. (Mann Auditorium, tomorrow, Sunday and Monday) Zubin Mehta, conductor, Itzhak Perlman, violin. Mendelssohn: Overture to a Midsummer Night's Dream; Violin Concerto; Bach-Stokowski: Chaconne; Toccata and Fugue in D Minor. (Mann Auditorium, Tuesday) Zubin Mehta, conductor, Monserrat Caballe, soprano. Works by Rossini, Donizetti, Bellini, Puccini and Verdi. (Mann Auditorium, Wednesday)

VIOLA RECITAL — Daniel Benyamini, with Milka Laks, piano. Bach: Sonata da Gamba no. 3 in G Minor; Shostakovich: Sonata op. 147; Milhaud: Sonata no. 1 on Ancient Themes; Schubert: Arpeggione in A Minor. (Tel Aviv Museum, tomorrow)

MUSIC SPECTRUM — Musical director and pianist, Boris Berman. Alexander Platts, tenor. Zeev Dorman, clarinet. Stravinsky: In Memory of Dylan Thomas; Septet; Webern: Variations for Piano; Mozart: Sonata for bassoon and cello; Cantata for tenor and piano; Piano Quartet in E Flat Major. (Tel Aviv Museum, Tuesday)

CHAMBER MUSIC — Daniel Benyamini, viola, Milka Laks, piano, Richard Lesser, clarinet. Works by Mozart, Schumann and Debussy. (Beit Ariella, 25 Sd. Shaul Hamelech, Wednesday)

Other towns

MONTEVERDI CHOIR HAMBURG with the ISRAEL CHAMBER ORCHESTRA — Jurgen Jurgens, conductor. Works by Monteverdi. (Auditorium, tomorrow)

MONTEVERDI CHOIR HAMBURG — Jurgen Jurgens, conductor. A Capella concert. Works by Bartok, Brahms, Monteverdi, Schumann, Tchaikovsky, Ligetti and others. (Acre, Knights Hall, Sunday)

ENTERTAINMENT

Jerusalem

APPLES OF GOLD — Colour documentary film about the history and struggles of the Jewish people from the time of the early Zionist movement to the present. (King David Hotel, Sunday at 9 p.m.; Windmill Hotel, Tuesday at 9 p.m.; Hilton, Little Theatre, Wednesday at 9 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Michael Schneider, Jill Goldwasser and Barry Langford, in English. (Hilton, Little Theatre, tonight at 9.30; King David, tomorrow at 9.30 p.m.)

DANCE FREE — Dance improvisations. (Tel Or, 1 Hahistadrut, Sunday and Thursday at 8.30 p.m.)

DIASPORA YESHIVA BAND — Hassidic rock music. (Mt. Zion Centre, tomorrow at 9.00 p.m.)

FREE AS BIRDS — Musical about the life of the gypsies, written and directed by Yossi Banai. (Binyenei Ha'uma, tomorrow at 9.30 p.m.)

FOLK, BLUES AND WESTERN — Danny Ben-Tal and guest performers. (Tzavta, 38 King George, Wednesday at 8.30 p.m.)

INKBLOT HURRICANE — Folk and blues. (JBR, 31 Mesilat Yesharim, Sunday at 8 p.m.)

HEBREW FOLKSINGING — Plaza Hotel, tomorrow and Monday at 9 p.m.)

ISRAEL FOLKLORE — Taste of Israel dancers, Pa'amei Teiman folkdancers. (International Cultural Centre for Youth, 12 Emek Refaim, tomorrow at 9 p.m.)

JAZZ — Freddy Weisgal Trio. (Katy's Restaurant, 16 Rivlin, today from 2 to 5 p.m.)

JEWISH CABARET — Yiddish and English songs with Daniel Ziff and Gladys Hedaya. (Hilton, Little Theatre, Thursday at 9.30 p.m.)

LADINO — Latin-Jewish music. (Israel Centre, 10 Strauss, tomorrow at 9 p.m.)

ONEG SHABBAT — (Plaza Hotel, tonight at 9)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Hilton, Tuesday at 9.30 p.m.)

Tel Aviv area

AWAKENING — Shem-Tov Levy. (Tzavta, 30 Ibn Gvirol, tonight at midnight)

THE BEST OF SHALOM ALEICHEM — (Dan Hotel, Sunday at 9.30 p.m.)

CHILDREN OF THE CITY — Written and directed by Dan Almagor. (Beit Lessin, 34 Weizmann, tomorrow at 8.30 p.m.; Holon, Matnas, tonight at 10)

COUNTRY EVENING — With the Tiltan Trio. (Jaffa, Hasimta, 8 Simtat Mazal Dagim, Thursday at 10 p.m.)

FREE AS BIRDS — (Holon, Rina, tonight at 10; Beit Hehayal, Weizmann and Pinkus, Monday and Tuesday at 9 p.m.

JAZZ — (Hasimta, Wednesday at 9 p.m.)

MALOMBO — "Songs from the Land of Fire." (Beit Lessin, tonight at 9.30)

OPHIRA GLUSKA — With singer Ruth Bikel and Israeli folklore troupe and a pantomime artist. (Old Jaffa, The Cave, tonight, tomorrow and Monday through Thursday)

SHLOMO ARTZI — (Or Akiva, tomorrow)

SONGS — SACRED AND PROFANE — With Meir Ariel. (Hasimta, Monday at 9.30 p.m.)

Haifa

HAIFA, HAIFA — Cabaret by Shimon Israeli and Motke Levanon. (Traklin, tomorrow and Tuesday at 10.30 p.m.)

(Ruth Neeman)

Deena Laska and the corps de ballet of the Israel Ballet perform Act II of Adolph Charles Adam's Giselle

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

ASHES — By David Radkin. Explores the relationship of a married couple who very much want a baby, but are unable to have one despite radical treatment. (Khan, tomorrow at 8.30 p.m.)

BUBA — Hillel Mittelpunkt's play about a 17-year-old hitchhiker and a 40-year-old man, Buba. (Khan, Thursday at 8.30 p.m.)

CHILDREN OF A LESSER GOD — By Mark Medoff, with Yehoram Gaon, Yola Rosnick and Ruth Geller. (Jerusalem Theatre Wednesday at 8.30 p.m.)

THE IRISH HEBREW LESSON — The play by Wolf Mankowitz depicts a confrontation between a young Irish terrorist and an old Jewish pacifist. Directed by Howard Rypp. Produced by the Nefesh Theatre Company. In English (Tzavta, 38 King George, tomorrow at 8.30 and 10 p.m.)

Tel Aviv area

BATTERED WOMEN — Presented by the Theatre Group. Directed by Nola Chilton. Movement by Daniella Michaeli. (Neve Zedek, 6 Yehieli, Monday at 9 p.m.)

CHILDREN OF A LESSER GOD — (Givatayim, Shavit, tonight at 9.45; Nahmani, tomorrow and Tuesday at 9 p.m.; Ohel Shem, Monday at 8.30 p.m.)

DANGEROUS CORNER — By J.B. Priestley. Written in the tradition of British Whodunnits. Cameri Production. (Tzavta, tomorrow at 7.30 and 9.45 p.m.)

EDUCATING RITA — By Willy Russel. Translated and directed by Yonatan Gefen. (Bat Dor, 30 Ivn Gvirol, tomorrow at 9 p.m.)

ELSEWHERE PERHAPS — Adaptation by Pnina Gary and Hanan Snir of a novel by Amos Oz. Revolves around a complex love affair between two kibbutzniks. (Cameri, tomorrow and Sunday at 8.30 p.m.)

THE FALL — By Albert Camus. Translated, adapted by and starring Niko Nitai. (Jaffa, Hasimta, 8 Simtat Mazal Dagim, tomorrow at 9.30 p.m.)

FILUMENA — Comedy by Eduardo de Fillippo about a former inmate of a bordello who becomes a good wife and mother. Habimah production. (Habimah, Large Hall, tomorrow, Sunday and Monday at 8.30 p.m.)

THE FOREST — By Ostrovsky. Cameri production. (Cameri, Wednesday and Thursday at 4.30 and 8.30 p.m.)

GOOD — By C.P. Taylor. Cameri production, directed by Ilan Ronen. (Tzavta, Thursday at 8.30 p.m.)

THE GREAT WHORE OF BABYLON — By Hanoch Levine. Cameri production. (Cameri, Monday and Tuesday at 8.30 p.m.)

GROS CALIN — Emile Ajar's play about the individual's alienation in a consumer society. Translated and adapted by and starring Niko Nitai. (Hasimta, tonight at 10)

THE IRISH-HEBREW LESSON — (Neve Zedek, Thursday at 7.45 and 10 p.m.)

THE LAST STRIPTEASE — Political satire by Yehoshua Sobol and Hillel Mittelpunkt. (Tzavta, 30 Ibn Gvirol, tonight at 9.30)

LITTLE INVASIONS — Tragi-comedy based on the works by Vaclac Havel and Pavel Kohut. Translated and adapted by Niko Nitai. (Hasimta, tonight at midnight; Tuesday at 9.30 p.m.)

MEDEA — Habimah production based on the original Euripides play, the Seneca version and adaptation by Robinson Jeffers. (Habimah, Small Hall, tomorrow and Sunday at 8.30 p.m.)

OKLAHOMA — The Israel National Opera in a musical by Rogers and Hammerstein. (Opera House, tomorrow and Wednesday)

OSCAR — Comedy starring Gabi Amrani, Rahel Dayan, Pauli Reshef and others. Produced by Te'atron Hazman. (Givatayim, Hadar, tonight at 9.30; Beit Arlosoroff, tomorrow at 9.15 p.m.)

ROMULUS THE GREAT — Habimah's production of Friedrich Durrenmatt's comedy by David Levin. A critique on government and patriotism. (Habimah, Small Hall, Monday, Tuesday and Wednesday at 8.30 p.m.)

THE SPOT — Comedy by Yosef Bar-Yosef about a strange triangle composed of a doctor, his wife, and a mental patient. (Neve Zedek, Wednesday at 9 p.m.)

STATEMENTS AFTER AN ARREST UNDER THE IMMORALITY ACT — By Athoel Fugard. Produced by the Theatre Group. Directed by Oded Kotler. (Neve Zeddek, tonight at 10; tomorrow and Tuesday at 9 p.m.)

STRIDER — Based on a story by Tolstoy. Haifa Theatre production directed by Robert Kalfin. (Habimah, Large Hall, Thursday at 9 p.m.)

Haifa

AWAKE AND SING — Clifford Odet's play set in the U.S. of the 1930's does away with the sentimental depiction of the warm Jewish home and the meteoric rising of the second generation of immigrants. Directed by Yoram Falk. Produced by the Haifa Theatre. (Municipal Theatre, Sunday and Thursday at 8.30 p.m.)

STRIDER — (Municipal Theatre, tomrrow, Monday, Tuesday and Wednesday at 8.30 p.m.)

Other towns

AWAKE AND SING — (Hadera, Hof, Wednesday at 8.30 p.m.)

GOD OF VENGEANCE — By Sholem Asch. Beersheba Theatre production. (Beersheba, Beit Ha'am, Sunday through Thursday)

THE GREAT WHORE OF BABYLON — Yifat, Sunday at 9 p.m.)

SIGNS AND WONDERS — A journey into mysticism and Oded Teomi. In English. (Tivon, tonight at 8.30)

STRIDER — Gan Shmuel, Sunday at 9 p.m.)

VOLPONE — By Ben Johnson. Khan Theatre Production. (Acre, Sunday, Monday and Wednesday at 9 p.m.)

OPERA

ISRAEL NATIONAL OPERA — (Tel Aviv, 1 Allenby St.) Stage directors of the productions: the late Edis de Philippe; Abraham Nino, Zvi Fefer, Rio Novello. Conductors: Alexander Tarski, Arieh Levanon Chorus conductor. Dr. H. Pinkus.

TALES OF HOFFMAN — (Tel Aviv, Monday)

FOR CHILDREN

PUPPET THEATRE — For ages 6-10. (Jaffa, Hasimta, 8 Simtat Mazal Dagim, tomorrow at 11.30 a.m.)

GARDEN OF WONDERS — Play with magic, by Joseph Bee & Co. (Hasimta, tomorrow at 5 p.m.)

WINNIE THE POOH — Play. (Haifa, Traklin, Wednesday at 4 p.m.)

DANCE

JERUSALEM DANCE COMPANY — Jewish and Middle Eastern dance. Artistic director: Yonatan Carmon. (Jerusalem Theatre, Tomorrow at 9 p.m.)

KIBBUTZ DANCE COMPANY — (Jerusalem Theatre, Sunday)

ISRAEL BALLET — Four Seasons (Yair Vardi); Giselle — Act II (Julius Perrod); Untitled (Berta Yampolsky). (Jerusalem Theatre, Monday)

INBAL DANCE THEATRE — "Song of Songs." Choreography by Sara Levy-Tanai. Music by Shlomo Gronich (Neve Zedek, 6 Yehieli, Sunday at 9 p.m.)

For last minute changes in programmes or times of performances, please contact Box Office.

Jerusalem Cinemas

Commencing Saturday,
June 26, 1982

CINEMA 1 סינמה
in Jerusalem Cinema
Buses 18, 19, 24, Tel. 415067

Fri., June 25 at 2.30
Murder by Death
Straw Dogs
Sat., June 26:
Coalminer's Daughter 7, 9.30
Sun., June 27.
Murder by Death 7
Straw Dogs 9.15
Mon., June 28
Endless Love 7, 9.15
Tue., June 29:
Endless Love 7
Coalminer's Daughter 9.15
Wed., June 30.
Let it Be 7, 9.15
Thur., July 1:
Panic in Needle Park 7, 9.15

EDEN
GOLDEN LADY
Sat.: 7.30, 9.30
4, 7, 9

EDISON
OPERATION THUNDERBOLT ("Entebbe")
Sat 7.30, 9.30
Weekdays 4, 7, 9

ISRAEL MUSEUM
Sun., Mon., Wed., Thur. 3.30
THE SHAGGY D.A.
Tue. 6, 8.30
EVITA PERON

KFIR
QUEST FOR FIRE
Sat. 7.30, 9.30
Weekdays 4, 6.45, 9

MITCHELL
6th week
PADRE PADRONE
English subtitles
Sat. 7.30, 9.30
Weekdays 7, 9.15
No complimentary tickets or reductions

ORGIL
2nd week
PRIVATE LESSONS
Sat. 7.30, 9.30
Weekdays 4, 7, 9

ORION Tel. 222914
BRIDGE ON THE RIVER KWAI
- ★ WILLIAM HOLDEN
- ★ ALEC GUINNESS
- ★ JACK HAWKINS

Sat 8.30
Weekdays 4, 8.15

ORNA Tel. 224733
4th week
LE GRAND PARDON
- ★ ROGER HANIN
- ★ CLIO GOLDSMITH

The most talked about film
Sat. 7, 9.30
Weekdays 4, 6.45, 9.15

RON
2nd week
The rollicking comedy
PRIVATE BENJAMIN
- ★ GOLDIE HAWN

Sat 7.30, 9.30
Weekdays 4, 7, 9

SEMADAR
RAGING BULL
- ★ ROBERT DE NIRO

Sat. 7.30, 9.30
Weekdays 7, 9.15

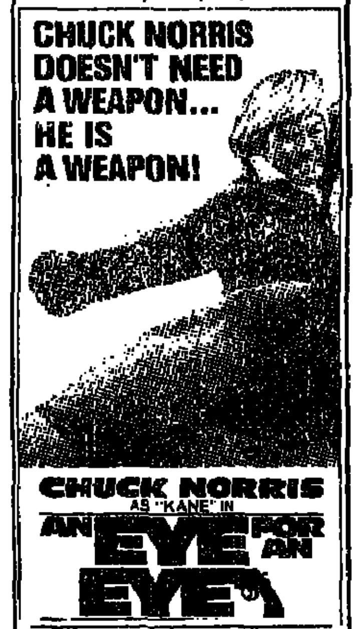
SMALL AUDITORIUM BINYENEI HA'UMA
PLAY IT AGAIN SAM
Sat. 7.30, 9.30
Weekdays 7, 9

Tel Aviv Cinemas

Commencing Saturday,
June 26, 1982

OPENING SOON at Dizengoff Centre
2 NEW CINEMAS
LEV I & LEV II

ALLENBY
2nd week
Tonight 10, 12
Weekdays 4.30, 7.15, 9.30



BEN YEHUDA
18th week
Fri. 10, 12, Sat 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
- ★ HENRY FONDA
- ★ KATHERINE HEPBURN
- ★ JANE FONDA

ON GOLDEN POND
Winner of 3 Oscars

CINEMA ONE
OPERATION THUNDERBOLT ("Entebbe")
Tonight 10, 12
Weekdays 4.30, 7.15, 9.30

CINEMA TWO
PRIVATE BENJAMIN
Tonight 10, 12
Sat 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

DEKEL
2nd week
EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX*
* BUT WERE AFRAID TO ASK
- ★ WOODY ALLEN

DRIVE-IN
Sat and weekdays 7.15
Gulliver's Travels
Tonight at 10, Sat and weekdays 9.30
ARTHUR
Midnight (Sex Film)

חן
CHEN CINEMA CENTRE,

CHEN 1
8th week
Winner of 3 Oscars
- ★ WARREN BEATTY
- ★ DIANE KEATON
- ★ JERZY KOSINSKI
- ★ JACK NICHOLSON
- ★ MAUREEN STAPLETON

Tonight 9.40, Sat. 8.15
Weekdays 4.20, 8.15
Advance sale of tickets at *cinema only.*

CHEN 2
4th week
LENA
Directed by Eitan Green
- ★ FIRA KANTER

Winner of best Israeli actress award 1982
Tonight 9.50, 12.30
Sat. 7.05 9.35
Weekdays 4.30, 7.05, 9.35

CHEN 3
10th week
FIRST MONDAY IN OCTOBER
Tonight 10.05, 12.00
Sat. 7.25, 9.40
Weekdays 4.40, 7.25, 9.40

CHEN 4
19th week
STRAW DOGS
Today 10.30, 1.30
Tonight 10, 12.30
Sat. 7.05, 9.35
Weekdays 10.30, 1.30, 4.25
7.05, 9.35

CHEN 5
19th week
ATLANTIC CITY, U.S.A.
Today 10.30, 1.30
Tonight 10.05, 12.25
Sat. 7, 9.25
Weekdays 10.30, 1.30, 4.25
7, 9.25

ESTHER Tel. 225610
5th week
I THE JURY
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

GAT
7th week
THE GREATEST MOVIE BUDDIES OF ALL TIME ARE BACK!

Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

NEW CINEMA GORDON גורדון חדש
83 Ben Yehuda Rd., Tel. 244373
2nd week
Film by Theo Anghelopoulos
ALEXANDER
"Golden Lion" (Venice Festival)
"Best Picture" (International Critics' Award)
English subtitles
Sat., 8 only
Weekdays 5, 8.30

HOD
3rd week
Tonight at 10
Weekdays 4.30, 7.15, 9.30
PRIVATE LESSONS
- ★ SYLVIA KRISTAL

Adults only

LIMOR
2nd week
Tonight 10, 12
Weekdays 4.30, 7.15, 9.30
A TOUCH OF CLASS
Sat. 11 a.m.
TARZAN AND SON

MAXIM
6th week
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
A STAR IS BORN
- ★ BARBRA STREISAND

MOGRABI
4th week
LE GRAND PARDON
- ★ ROGER HANIN
- ★ CLIO GOLDSMITH

ORLY
8th week
CHRISTIANE F.
4.30, 7, 9.30

PARIS
Tonight midnight
Sat 7.15, 9.30
Weekdays 10, 12, 2, 4, 7.15, 9.30
NATIONAL LAMPOON'S ANIMAL HOUSE

PEER
4th week
TORN BETWEEN TWO LOVERS
Sat. 7.15, 9.10
Weekdays 4.30, 7.15, 9.30
- ★ LEE REMICK
- ★ GEORGE PEPPARD

STUDIO Tel. 295327
Tonight 10, Sat. 7.30, 9.30
Weekdays 4.30, 7.15, 9.30
SOME LIKE IT HOT
- ★ JACK LEMMON
- ★ MARYLYN MONROE
- ★ TONY CURTIS

TCHELET
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
The MARX Bros
A NIGHT IN CASABLANCA

TEL AVIV MUSEUM
7th week
FROM MAO TO MOZART
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

SHAHAF
4th week
Tonight 9.45, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

"Fascinating"
Janet Maslin, NEW YORK TIMES

"Remarkable"
PEOPLE MAGAZINE

"Exciting"
David Denby, NEW YORK MAGAZINE

"Impressive"
David Ansen, NEWSWEEK

Sat. 11 a.m.
WHO FINDS A FRIEND FINDS A TREASURE

TAMUZ
3rd week
The big party continues!
THE ROCKY HORROR PICTURE SHOW
Tonight 10, 12
Sat. 7.15, 9.30, 11.45
Sun., Mon., Wed., Thur., 7.15, 9.30
Tues. 7.15 only

Good Film Club
Today 3; Sat. 1.15; Tue. 9.30
THE PASSENGER
- ★ JACK NICHOLSON

Sat. 11 a.m.; Tue., Thur. 4:
SUPERMAN II
- ★ *HAIM TOPOL*

TEL AVIV
3rd week
Tonight at 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

Jack Nicholson is back more powerful than ever. He brought you to tears in "Cuckoo's Nest." He'll bring you to your feet in "The Border."
JACK NICHOLSON in
THE BORDER
A UNIVERSAL-RKO PICTURE
Distributed by CINEMA INTERNATIONAL CORPORATION

ZAFON
6th week
Tonight and Fri. 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
GARDE A VUE
Winner of 4 Oscar awards
- ★ LINO VENTURA
- ★ *MICHEL SERRAULT*
- ★ ROMY SCHNEIDER

Haifa Cinemas

Commencing Saturday,
June 26, 1982

AMPHITHEATRE
A thrilling action film
FORCE FIVE
4, 6.45, 9

AMAMI
18th week
FRENCH LIEUTENANT'S WOMAN
- ★ *MERYL STREEP*

6.45, 9

ARMON
2nd week
CHUCK NORRIS DOESN'T NEED A WEAPON... HE IS A WEAPON!
CHUCK NORRIS AS "KANE" IN
AN EYE FOR AN EYE
4, 6.45, 9

ATZMON
4th week
LE GRAND PARDON
English subtitles
4, 6.45, 9

CHEN
9th week
REDS
Special Perf. times
Sat. 8.15
Weekdays 4, 8

FRENCH CULTURAL CENTRE
AT Zavit
Tuesday at 7.30:
CENT BRIQUES ET DES TUILES

GALOR
10,2,6
THE POSTMAN ALWAYS RINGS TWICE
- ★ JACK NICHOLSON

12, 4, 8
TEDEUM
- ★ JACK PALANCE

KEREN OR
An amusing Israeli film
THEY CALL ME SCHMIL
4, 7, 9

MORIAH
ON GOLDEN POND
- ★ HENRY FONDA
- ★ KATHERINE HEPBURN
- ★ JANE FONDA

6.45, 9

ORAH
5th week
Film that shocked the world
CHRISTIANE F.
- ★ NATASHA BRONKHURST
- ★ *THOMAS HOUSTIN*

Sat. 6.45, 9.15
Weekdays 4, 6.30, 9

ORION
From Friday 6 nonstop
Sensational sex film
LOLITA
Adults only

ORLY
A story you'll never forget
Peter Weir's film
GALLIPOLI
- ★ MEL GIBSON
- ★ MARK LEE

PEER
4th week
David Selznick's magnificent picture
GONE WITH THE WIND
- ★ CLARK GABLE
- ★ VIVIEN LEIGH
- ★ *LESLIE HOWARD*

Special perf. times
Sat. 8.15; Weekdays 4, 8

RON
3rd week
LADY CHATTERLEY'S LOVER
- ★ SYLVIA KRISTAL

Based on the novel by D.H. Lawrence

SHAVIT
THREE BROTHERS
6.45, 9

CINEMATHEQUE
Sat., June 26:
PETE'S DRAGON 5
LES VALSEUSES 7
LA DENTELLIERE 9.30
Sun., June 27:
SCHWESTERN 9.30
Mon., June 28:
THE JAZZ SINGER 7
L'INVITATION 9.30
Tue., June 29:
LA DENTELLIERE 7
LES VALSEUSES 9.30
Wed., June 30:
BIG WEDNESDAY 7
TAXI DRIVER 9.30
Thur., July 1:
LE MEPRIS 8.30
PREPAREZ VOS MOUCHOIRS, midnight

RAMAT GAN Cinemas

ARMON
9th week
REDS
Tonight 10
Sat. 8.15
Weekdays 4, 8

LILY
Tonight at 10
Sat. and weekdays 7.15, 9.30
MANHATTAN
- ★ WOODY ALLEN

OASIS
2nd week
FRENCH LIEUTENANT'S WOMAN
Tonight 10
Sat. 7, 9.30
Weekdays 7, 9.30
Mat. 4:
DIAMOND PEDDLERS

ORDEA
OPERATION THUNDERBOLT ("ENTEBBE")
Sat. 7.15, 9.30
Weekdays 4, 7.15, 9.30

RAMAT GAN
TONS
- ★ RANDOLPH SCOTT

Tonight at 10
Sat. and weekdays 7.15, 9.30

HERZLIYA Cinemas

DAVID
6th week
THE PROFESSIONALS
- ★ JEAN PAUL BELMONDO

4, 7, 9.15

TIFERET
2nd week
THE CHASE
- ★ MARLON BRANDO
- ★ JANE FONDA

7.15, 9.30

Netanya Cinemas

ESTHER
PRIVATE LESSONS
Sat. 5, 7, 9.15
Weekdays 4.30, 7, 9.15

HOLON Cinemas

SAVOY
3rd week
THE BORDER
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

Hod Hasharon Cinemas

BARAK
Tonight 9.30; Sat. and weekdays (exc. Mon.) 7.15
CAT BALLOU

Tonight 11.30; Sat. and weekdays *(exc. Sun.) 9.15*
THE OTHER SIDE OF MIDNIGHT

Sat. 11 a.m.; Tue., Thur. 4.30
LITTLE MAN

Sun. 9.15; Mon. 7.15
NINOTCHKA

Ramat Hasharon Cinemas

STAR
Tonight 9.30; Sat. and weekdays 7.15
LES SOUS DOUES

Tonight 11.30; Sat. and weekdays (exc. Tue.) 9.30
SITTING DUCKS

Sat. 11 a.m.; Tue., Wed. 4
From the Jules Verne novel
CAPTAIN NEMO

Tue. 9.30
AMERICAN POP

FILMS IN BRIEF

Natja Brunkhorst (left) in "Christiane F." directed by Uldrich Edel.

ARTHUR — A romantic comedy set in New York, starring Sir John Gielgud, Dudley Moore and Liza Minelli. The film is funny most of the time, but lacks subtlety.

THE BORDER — Tony Richardson's latest *film about cheap Mexican labour and corrupt* cops manages to be predictable and sadly uninspired.

BUDDY BUDDY — Although this may be the *weakest effort by Billy Wilder, it's difficult to* remain totally insensitive to actors Walter Matthau and Jack Lemmon.

CHRISTIANE F. — Uldrich Edel *reconstructs the true story of a 13-year-old* girl's journey from normal childhood to drug addiction and child prostitution.

COAL MINERS DAUGHTER — Sissy Spacek re-enacts the life story of Loretta Lynn, America's number one Country and Western singer today. A rich experience — even for those with an aversion to Country and Western music.

THE FRENCH LIEUTENANT'S WOMAN — Brilliant — if somewhat too intellectual — adaptation of John Fowles' bestseller by director Karl Reisz and playwright Harold Pinter. Meryl Streep is superb as the tormented, almost pathological Sarah.

FROM MAO TO MOZART — Academy-Award winner for best documentary, the film covers violinist Isaac Stern's visit to China, and shows him performing, listening and instructing. The successful encounter between two vastly different musical traditions suggests a possible common denominator for all peoples.

GARDE A VUE — Claude Miller's new film is a critique on the French judicial system, but it *is also a study of the individual, loneliness and* alienation. Highly recommended.

GONE WITH THE WIND — Re-issue of that all time box-office-best-seller about the American civil war.

LE GRAND PARDON — The extrovert movie par excellence — big gestures, loud declarations, exaggerated emotions and extraordinary activities. Definitely a crowd-pleaser.

LENA — Eitan Green's film is so remote from its characters and so careful not to invade their privacy that one suspects the director simply didn't care sufficiently to go deeper into his subject.

ON GOLDEN POND — Henry Fonda, daughter Jane and Katharine Hepburn appear together in this crowd-pleaser which has everything you've been yearning for — big stars, smart dialogue, intelligent plot and attractive locations.

THE OTHER SIDE OF MIDNIGHT — Based on Sydney Sheldon's best selling novel about a young woman's obsession with a past lover and her ruthless efforts to win him back. Colourful but rather long and slow; yet, like the book, compulsive nonsense.

MANHATTAN — Woody Allen's sight-*symphony dedicated to the city he loves and* the life of a New York Jewish Intellectual Neurotic Everyman. An excellent sequel to *Annie Hall* and one of Allen's best films.

MICKEY AND NICKY — A pretty-tiresome experience recommended for Cassavettes ex — Falk addicts only.

MURDER BY DEATH — The most famous *fictional detectives gather at a country estate* to solve a murder. Star-studded cast includes Peter Falk, Alec Guinness, David Niven, Peter Sellers, Maggie Smith and Truman Capote.

NINOTCHKA — 1939 Ernst Lubitsch comedy about an icy Russian agent (Greta Garbo) in Paris who falls in love with a dashing Melvyn Douglas

OPERATION THUNDERBOLT — The Israeli-made film of the Entebbe rescue mission directed by Menahem Golan. This one stars real Israelis including some familiar ex-Cabinet faces. Fast paced and more convincing than the previous versions.

PADRE PADRONE — The Taviani brothers' *best film to date is based on the autobiography* of Gavino Ledda, the son of a Sardinian farmer who couldn't read or write till he was 18.

PANIC IN NEEDLE PARK — *Needle Park is* the hangout of pushers and addicts, hookers and the hooked. When heroin is in short supply or one of the gang gets busted there's panic in Needle Park. Fine acting by Al Pacino and *Kitty* Winne, though the film drags somewhat.

PLAY IT AGAIN SAM — Written by and featuring Woody Allen in his role as the social inadequate fantasizing about being as devastating as Humphrey Bogart in 'Casablanca.' One of his best.

THE POSTMAN ALWAYS RINGS TWICE — A gas-station attendant falls in love with the owner's wife. Later the two plan to kill the owner. The fourth remake of James M. Cain's novel still does not exploit its full screen potential.

PRIVATE BENJAMIN — A thoroughly amusing comedy about a Jewish princess who turns into a liberated and very determined young woman after a stint with the U.S. Army. Goldie Hawn is shown at her best in the first movie she has produced herself.

PROFESSION: REPORTER (THE PASSENGER) — Antonioni's latest film of a *man's quest for a new identity is partly a study* in alienation and partly a suspense story.

THE PROFESSIONALS — Jean-Paul Belmondo plays a Secret Service agent sent to *wipe out an African leader. Plenty of enter*tainment with pretty damsels in distress saved in the nick of time.

REDS — Warren Beatty's excellent film dedicated to John Reed, an outstanding member of the early American left and author of "Ten Days that Shook the World." While Reds is a huge spectacle with big crowds and war scenes, it is also an intimate and sen*sitive film.*

THE ROCKY HORROR PICTURE SHOW — An outrageous assemblage of the most stereotyped sci-fi films, Marvel comics, *Frankie Avalon movies and rock and roll of* every vintage, this is also one of the weirdest, funniest and sexiest films to bless our shores in a long time

THE SHAGGY D.A. — In this sequel to Walt Disney's 1959 "Shaggy Dog" Wilby Daniels still suffers from an ancient curse that from time to time turns him into a canine. Leading the dog's life is embarrassing when one wants to be elected *district attorney but the situation* makes for pleasant summer entertainment

SITTING DUCKS — Henry Jaglom's study of two middle aged, neurotic and greedy characters. Zany comedy.

SOME LIKE IT HOT — Billy Wilder's 1959 superlative comedy set in the 1920s about two *musicians* (Tony Curtis, Jack Lemmon) who, fleeing gangsters, join an all-girl band. Also with Marilyn Monroe, Joe E. Braun and George Raft.

A STAR IS BORN — Rock version of the Hollywood classic with Barbra Streisand and Kris Kristofferson as the superstars.

THREE BROTHERS — With its simple plot and simple setting, the film by director Francesco Rosi represents a return to basic ideas and their re-evaluation. Breathtaking visual effects.

A TOUCH OF CLASS — Excellent comedy about an illicit affair between a married man and a divorcee. Stars George Segal and Glenda Jackson.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

WALKING TOURS

Sponsored by the Society for the Protection of *Nature in Israel. Meeting place:* Next to the escalator in front of the Jerusalem Central Bus Station. Please bring hat, canteen and walking shoes. Fee

Friday: *FROM THE BIBLE TO TODAY IN* THE ETZION BLOC AND HERODIAN WATER TUNNEL Meet: 8.00 a.m. Learn recent history of Etzion bloc, its struggle during the War of Independence, and life there today. Visit the Yeshivat Hesder in *Alon Shvut.* Tour Kibbutz Kfar Etzion and visit the Museum there. Return to Jerusalem at about 2.00 p.m. Easy hike.

Sunday: *EIN GIORA, NAHAL KTLAV AND* TRAIN RIDE TO JERUSALEM — Meet: 11.30 a.m. Finish at Jerusalem Railway Station at about 5.30 p.m.

Monday: *FORTRESSES AND SPRINGS OF* THE JUDEAN HILLS: KASTEL, TZUDA AND SATTAF — Meet: 8.00 a.m. Return to *Jerusalem* at about 2.00 p.m.

Tuesday: FROM HAR GILO TO JERUSALEM — Meet: 12.45 p.m. Arrive in Jerusalem (Kiryat Yovel) at about 6.00 p.m.

Wednesday: *AQUA BELLA, ABU GOSH* Meet 8.00 a.m. Return to Jerusalem about 3.00 p.m.

Thursday: MASREK NATURE RESERVE, NAHAL KESALON, AND THE MARTYRS FOREST — Meet 9.00 a.m. Return to Jerusalem at about 3.00 p.m.

"OFF-THE-BEATEN-TRACK" WALKS IN JERUSALEM

Sponsored by the Society for the Protection of Nature. Meeting place: Office of the Society for the Protection of Nature, 13 Helena Hamalka *St., courtyard of the Min. of Agriculture.* Please bring hat, walking shoes and flashlight. Fee

Sunday: Meet: 8.00 a.m. Russian Compound, Gai-Ben Hinom, Karaite Cemetery, Burial caves from the period of the Second Temple, Haceldama, City of David excavations. Walk through ancient Siloam Water Tunnel (bring shoes for walking in water and flashlight.) *Finish about 1.00 p.m.*

Tuesday: Meet 8.00 a.m. Walk on the city walls from Jaffa Gate to Damascus Gate. Tour Zedekiah's Cave, along a little-known path. (Bring flashlight) The Armenian Mosaic, Tombs of the Kings, St. George Cathedral. Finish about 1.00 p.m.

*Thursday: Meet 12.00 noon. Water Reser*voirs of Jerusalem: Mamilla Pool, ancient aqueduct near Mishkenot Sha'ananim, Sultan's Pool, pool of Hezekiah; pool near the Holy Sepulchre, pool at the Church of the *Sisters of Zion, Pool of Bethesda. Finish about* 5.00 p.m.

Different drums

MUSIC & MUSICIANS/Yohanan Boehm

IT IS DIFFICULT to find space these days for music reviews, with the situation in Lebanon filling the features pages. However, our cultural activities are continuing without postponements or cancellations — guest artists from abroad arrive on schedule without fear of endangering their lives, mobilization has not seriously interfered with performing artists, concerts for the population in the north are being given voluntarily and in addition to regular schedules (the Jerusalem Symphony Orchestra went to Nahariya, the Israel Sinfonietta to Kibbutz Shamir, and so on).

We still remember Zino Francescatti's unforgettable performance of Beethoven's Violin Concerto, with the Israel Philharmonic Orchestra at the Edison Cinema in Jerusalem during the 1956 Sinai campaign.

During the Six Day War, musical activities were suspended for only four-and-a-half days — the IPO played on Sunday June 4, 1967, in Beersheba under Sergiu Comissiona, and resumed its appearances at the end of the week with a Friday afternoon special concert at Jerusalem's Binyenei Ha'uma (the temporary HQ of the Central Command!) with Zubin Mehta conducting, and Daniel Barenboim as soloist in Beethoven's Fifth Piano Concerto.

When, a few days later, the IPO went up to Mount Scopus to perform Mahler's *Resurrection Symphony* (with the late Jenny Tourel; Isaac Stern played the Mendelssohn Concerto; Leonard Bernstein conducted), the morning rehearsal was held with the sound of detonating mines in the background.

I was abroad in October 1973, but my records show that our friend Zubin Mehta again dominated the scene during the Yom Kippur War, conducting the IPO at a special concert, with Isaac Stern, Pinhas Zukerman and Daniel Barenboim lending their great talents to raise money for the Soldiers' Welfare Committee and give a morale boost to the population in general.

A reader's letter to the editor of *The Jerusalem Post* (October 17, 1973) asked: "Is it fitting and proper for the IPO to hold its first subscription concert in Jerusalem on October 20, during the first days of what amounts to [a period of] mass mourning?"

The IPO relied: "The programme [was] selected with full understanding of the feelings of our people, and we believe that this concert will do good rather than harm. In days like these, there are people in Israel who are helped by music, and it is for them that the orchestra is playing."

A close friend who was seriously wounded during the Yom Kippur War and was in and out of hospital for years, told me that it was only music that helped him to overcome his pain and depression.

Music during war is not "fiddling while Rome burns" but rather the forces of life demanding expression and an attempt to keep life as normal as possible.

WE LEARN from the Composers' League in Israel that the second stage of the contest for the Liberson Prize has been cancelled since not enough scores were submitted to justify the distribution of prizes. The contest will be held next year, when the first prize will be worth more, and a change in the instrumental combinations will be allowed — it is hoped that this will induce a larger number of composers to submit scores.

The Israel Sinfonietta, based in Beersheba, held its second annual contest for a young composer's work, awarding prize-money and assuring a performance by the ISB. Out of seven scores submitted, *Kadim-East Wind for Orchestra* by Moshe Rasiuk came out on top. It will be presented at next season's opening concert.

Rasiuk was born in Haifa in 1954 and studied composition with Abel Ehrlich at the Rubin Academy of Music; he also completed the musicology course at Tel Aviv University. At present he is continuing his studies with Josef Tal in Jerusalem, and teaching; he is also a member of the Cameran Singers, who have already performed some of his vocal compositions.

THE SCHEDULED conductor of the 10th subscription series, Riccardo Chailley, has been forced by illness to cancel his trip to Israel. He cabled the IPO from his London hospital bed last week and suggested Israeli conductor Doron Salomon as his replacement. Salomon has lately appeared in Europe with great success. Following an appeal from the IPO, Salomon changed his plans and returned to Israel for the first half of the series with the IPO. His soloist will be Cuban-born Horacio Gutierrez, who won first prize at the Tchaikovsky Competition in Moscow in 1970.

Series 6-8 in Tel Aviv, and Series 1-3 of the 9th subscription concert in Haifa will be conducted by Herbert Blomstedt, with Yefim Bronfman as solosit.

ELIAV PRIEL, 16, of Rehovot, won the Young Musicians International Award of Boston University's Tanglewood Institute. Every summer, this institute, together with the Boston Symphony Orchestra, holds a seminar for young musicians and awards prizes to enable young music students from outside the U.S. to participate. Eliav is currently studying at the Jerusalem High School of Music, which is linked to the Rubin Academy of Music. He has already appeared several times in Israel, and is a recipient of America-Israel Cultural Foundation scholarships; he will appear for the first time abroad at a concert in Toronto as part of Israel Day festivities sponsored by the Canadian Zionist Federation.

Arieh Lipsky, a native of Haifa, studies cello at the Cleveland Institute of Music. Last month, he won the Ohio Valley Young Musicians' Concerto Competition. The prize was $500 and an appearance with the Wheeling West Virginia Symphony Society (he will perform the solo part in Dvorak's Cello Concerto). He also won the institute's annual award for an outstanding student cellist. The Cleveland Institute of Music is where the Casadesus International Piano Competition takes place.

FROM BOSTON, Mass., comes the news that Mordy Ferber, from Kiryat Bialik, has been awarded a tuition scholarship from the Berklee College of Music for the next academic year. Berklee offers a curriculum specializing in practical career preparation for today's professional musicians, claiming to be recognized as the leader in jazz education. Guitarist Mordy Ferber was a member of an IDF music group and performs in Haifa with his jazz trio. □

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A critic's rewards

THEATRE
Uri Rapp

IT IS unusual for a man of strong personal convictions and unyielding principles to have so many friends in such varied walks of life. Though the late Mendel Kohansky was not a man of compromise or conciliation, controversies, for him, were always objective. He did not turn them into personal vendettas.

Kohansky was an amateur in many of his fields of interest, but could hold his own with the professionals. He wrote extensively not only about the theatre but about Israeli art, archeology, literature and a variety of other subjects.

Kohansky spent a large part of his social life among the English-speaking segment of Israel, yet few of those he knew suspected the degree of his involvement with Hebrew literature and culture during these past 25 years.

As a writer he often showed an impish sense of humour and made use of literary and historical erudition to perpetrate hoaxes for his own amusement. His listeners and readers, once they saw through the hoax, were more often than not amused as well.

Although born into a renowned Hassidic family, Kohansky chose a completely different form of Jewish expression. He rejected the external trappings of piety and devoted himself to Zionism, American-Jewish secularism and to the Citizens Rights Movement for which party he was a candidate for the 10th Knesset.

SECULAR HUMANISTIC Jewish commitment seemed a lost cause in Kohansky's generation. Most people were busy seeking meaning in hoary values, extreme nationalistic movements and Messianic pretensions.

Trying to be a "good Jew" outside the comfortable fold of popular consensus caused him great mental anguish and anxiety. He had a constant involvement with the State of Israel and its policies, and with the Jewish people throughout the world.

It was through these activities that he found his own rewards. Even though enjoying the recompenses of cultural achievement, he never failed to appreciate the ridiculousness of his situation.

During the last three years of his life he devoted most of his efforts to a book showing the effects of the Holocaust on the theatre.

BEING A THEATRE critic was also not without difficulties. Most performances are middling or bad. Hours of glory are few. Loving the theatre was like loving the Jewish people; despite the blemishes there were the rewards of love itself to compensate for the years of nagging, the constant fault finding, the professional demands for the impossible and the weary evenings spent attending uninspiring performances.

The Hebrew theatre has been a most important factor in the revival of the Hebrew language and culture. It is a mirror of our times, having dealt, more than any other medium, with the problems, anxieties and dilemmas of our society.

Kohansky's participation, in addition to regular reporting of the theatre and its doings, was his book on the history of the Hebrew theatre, his numerous articles published abroad and his contributions to handbooks and encyclopedias.

When several hundred of Kohansky's friends gathered a year ago to celebrate his 70th birthday, his vitality belied his age.

He was fortunate enough to have remained active and creative until only a few weeks before his death. His many readers and friends find his absence a void not easily filled. □

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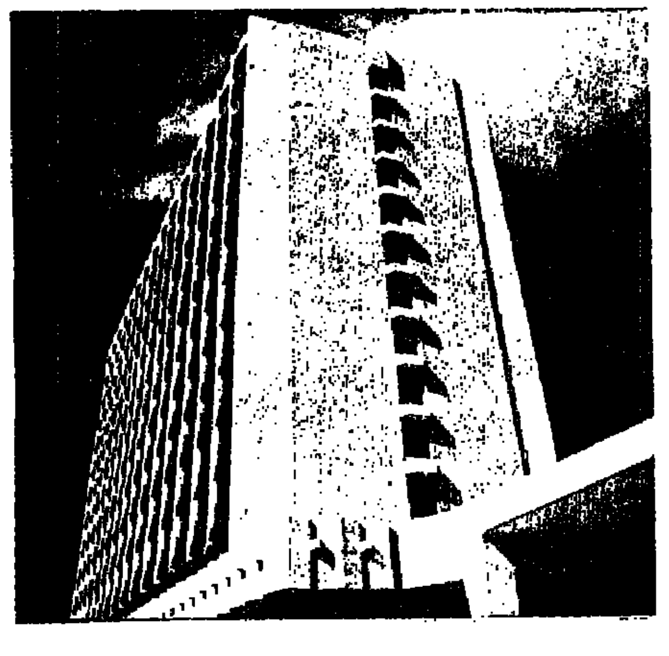

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Tasty take-out

MATTERS OF TASTE / Haim Shapiro

JERUSALEM'S latest take-away sandwich shop, Deli Nepi, is located at the bottom of Rehov Shamai. The deli does have some stools and a counter, but it is clearly geared for those who want to have their lunch in the park, at the pool, or in their own garden.

As we walked in, the proprietor was just completing a giant sandwich of roast turkey on a roll, complete with mayonnaise, mustard, lettuce and coleslaw. But such sights had no attraction for us with the heady aroma of pickled meat heavy in the air.

I ordered one corned beef and one pastrami sandwich, both on rye. The corned beef had already been sliced cold and the proprietor heated it for us. The pastrami was hot and it was sliced by hand, something which I find very attractive.

In order to try the full range of available items, we also had a container of chopped herring, a container of herring fillets in mustard sauce, and a container of pickled mushroom salad. The last, to my delight, had been made with fresh, not tinned, mushrooms.

The sandwiches, when we tried them, were spread with mayonnaise and a little hot English mustard. I could have done with a bit more mustard; and it would have been nice to have a choice between English and French mustards.

The proprietor has not learned the American art of piling up meat in the centre of a sandwich, so as to make it appear bigger. Nonetheless there was enough meat in the sandwiches. The corned beef was good, but the pastrami was exceptional — very tasty, with just the right amount of added seasoning.

My partner and I both like herring dishes; we preferred the herring in mustard sauce to the plain herring. The mushroom salad elicited nothing but praise. The lunch, some of which was left over for the next day, cost us IS288.

MAKING corned beef is a fairly lengthy process, but those who are willing to take the time will find it economical to make at home. My colleague, Dvorah Getzler was kind enough to let me have the recipe she got from her mother.

For those concerned about chemicals in food, I must point out at the start that the recipe calls for *saltpetre, a common meat*-preserving agent, which some consider to be harmful. If you object to using it yourself, I would suggest you also refrain from buying any sort of sausage or preserved meat.

Buy about a kilo and a half of brisket, asking for a piece which isn't full of fat. (You could also use the less expensive frozen breast of beef.) Cut several cloves of garlic in small pieces, pierce the meat all over and insert the garlic.

Mix two tablespoons of coarse koshering salt with two teaspoons of saltpetre, together with a few crushed bay leaves, a teaspoon of black peppercorns, two whole cloves, half a teaspoon of mustard seed and a teaspoon of whole allspice.

Sprinkle the mixture over the meat and add water to cover. Cover with a plate and, if necessary, weigh the plate down with a heavy clean stone or jar to keep the meat submerged. Leave the meat in the fridge for about a week, turning it over every day or so.

When you are ready to use it, wash the meat (if you like, you can leave in the garlic). Put in a large pot of cold water and bring to a boil. Throw out that water and add more cold water. Bring to boil again, lower the heat and simmer on a very low fire until the meat is tender, which should take about two hours.

According to Getzler, the meat is delicious and extravagant if served hot and delicious and economical if served cold. If you like, you can add a quartered cabbage and small peeled potatoes to the meat for the last half hour of cooking and serve them with the meat. □

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Fitting title

DANCE
Dora Sowden

IT'S NOT CLEAR why Gene Hill Sagan called his new work for the Bat-Dor Company *Golden Moments*; perhaps it had something to do with the fact that, at the end, the dancers used golden fans.

But the title was certainly justified by the dancing we saw last week (June 17) at the Jerusalem Theatre — not only that of Jeanette Ordman and Clark Tippet, but that of Hanna Alex, Catherine Dulin, Rosemary Sandifer, Sam McManus, and Philip Clyde.

In the programme, the title of the Schubert string quartet was given only as No. 14 in D Minor. But the work is universally known as *Death and the Maiden*, a theme that was picked up in the Sagan-designed black costumes. Ordman's performance here could have been called astonishing, had she not already surpassed it in brilliance in her "George Sand" duets with Tippet earlier in the programme.

Even when caught up by her partner, she swung in the air or clung to him in one of those lifts in which choreographers nowadays seem to explore startling positions. Her movement was easy, smooth, expressive, sensual.

In the *Episodes*, adapted from John Butler's work, she created the right erotic impact.

In the Sagan work, she projected frenzied emotion that was counterbalance to the aristocratic control of the three other women. There was something Lorca-like about the atmosphere, enhanced by Ben-Zion Munitz's lighting.

Also on the programme was Alvin Ailey's *Night Creature*, which grows more fascinating with familiarity. Graciella Kozak and Yonatan Avni were particularly notable here.

Igal Perry's *Illusion* got the biggest hand — perhaps induced by the "trance" music (Jean Michel Jarre's *Oxygene*, 1,2,3). It did seem better paced than when I saw it last, but it was less well lit and some of the mime was rather disagreeable in the present situation. Also, too many moves and groups looked like quotations.

ISRAEL SHAPIRA, the director of Hora, told me that the folk dance organization has been in existence for more than 20 years. If so, the more than 100 dancers who appeared at the Jerusalem Theatre (June 15) must be the latest of several generations. Nobody looked older than 17. But what was offered was more than a children's show. Not all the dancers were of equal proficiency, but all were excellently coordinated, a tribute to firm training.

The staging was attractive. The word "Hora," written in flowers, was slung in the air. A background "fence" of tall flowers gave the scene a warm glow. Costuming too was an asset on the handsome boys and lovely girls, achieved with an imaginative sense of colour and line and an eye on ethnic sources.

There was a "story" in one or two items — like *Boy's Dream* — but the dances mainly depended on sheer spirit, flow of movement, teamwork in single line or group formation. A little less "prettiness" among the girls might even have increased the charm; their smiles were too predictable. The boys were always strong, never letting their drive get the better of their discipline.

Gene Hill Sagan

No wonder that so many members of Hora have "graduated" to the Jerusalem Dance Company — as Shapira said they did. Hora is certainly a seedbed for Israeli folk dancing to which the choreographers have no doubt greatly contributed. They seemed to pay careful attention to what really belongs to custom, and not cabaret.

Among those represented in this programme were Rina Sharett, Micha Ness, Yonatan Karmon, Shuki Wagner, Yair Garin, Shuki Hoffman, Ruth Kadmon, Haim Berenson, Micha Shapiro and Arik Katan.

DURING a one-week visit, Alice Teirstein — a choreographer, dancer, and teacher — gave "workshops" at the Rubin Academy Dance Department in Jerusalem and at the Ga'aton Dance Studios in the Western Galilee (centre of the Kibbutz Company). In New York she is co-artistic-director of the Nimbus Dance Theatre Company, is on the staff of the Marymount College, conducts dance programmes at the Fieldston School, and has been choreographing and performing since 1972.

ZE'EVA COHEN is expected to arrive in Israel shortly to prepare three dances for the Batsheva Dance Company. One will be a solo for dancer Iris Frenkel to music by Stravinsky; another will have modern American music, for Iris Gil-Lahad. The third will be a trio. The company will perform them in the next programme, the date of which has not yet been announced. □

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Fri. at 2.30 pm: *The Graduate*, Mike Nichols
Sat. at 7.30 pm: *California Suite*, Herbert Ross
9.30 pm: *Lili Marlene*, Rainer Werner Fassbinder
Mon. at 7 pm: *Le Notti di Cabiria*, Fellini
9.30 pm: *Cactus Flower*, Gene Saks
Tues. at 4 pm: FOR CHILDREN *Beautiful People*, Jamie Uys
7 pm: *Madame X*, U. Ottinger
9.30 pm: *Casanova*, Fellini
Wed. at 7 pm: *Young Aphrodites*, Nikos Koundouros
9.30 pm: *The China Syndrome*, James Bridges
Thurs. at 7 pm: *The Entertainer* with Laurence Olivier
9.30 pm: *The Madwoman of Chaillot* with Katherine Hepburn
11.30 pm: *Let It Be* with The Beatles
Fri. at 2.30 pm: *Georgy Girl* with Alan Bates and Lynn Redgrave
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The Week's TV/Radio Highlights

JUNE 25 — JULY 1

FRIDAY

Michelle Morgan
TV, 22.10

Due to the present situation programmes are liable to be changed without notice

TV

EDUCATIONAL:
8.15 Literature for Elementary School 8.35 Between Turkey and Britain 9.00 Math/Geometry 6 9.15 Citizenship 9.35 Special Education — Our Hour 10.00 Science 10.30 Music 4-6 11.30 Society and Culture 12.30 Music 14.00 The Happy Prince 14.25 The Hostage (part 2)
CHILDREN'S PROGRAMMES:
15.00 Mickey and Donald — cartoons
15.25 Sabbath Eve Programme
ARABIC-LANGUAGE programmes:
17.30 News roundup
17.32 Arabic film
19.24 Ramadan Quiz
19.30 News
19.55 Programme Trailer
HEBREW PROGRAMMES resume at 20.00 with the Sabbath eve programme presented by Rabbi Avidor Hacohen
20.15 Weekly News Magazine
21.15 Entertainment — Guys and Dreams, with Ily Gorlitzky, Yardena Arazi and Sassi Keshet (part 1)
22.10 Le Chat et le Souris. Claude Lelouche's thriller stars Michelle Morgan and Serge Reggiani
23.55 News
JORDAN TV (unofficial):
10.25 Cartoons 13.00 The Muppet Show 13.40 Those Amazing Animals 14.00 Star Soccer 15.45 Emergency 16.30 The Waltons 17.15 World Cup — football match between Kuwait and England, live from Spain 19.30 News in Hebrew 20.00 News in Arabic 20.30 Love Thy Neighbour 21.00 World Cup — football match between Spain and Northern Ireland live from Spain

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Morning Music — Purcell: Fantasy; Strauss: Excerpts from Graduation Ball; Schumann: Novelettes, Op.21, Nos.1, 2 (Rubinstein); Paganini: Sonata Concertante for Violin and Guitar (Perlman, Williams)
8.05 (stereo): Morning Concert — Vivaldi: Concerto in A Major; Tanieff: Trio, Op.2-2; Holst: Planets Suite; Gelbrun: 4 [illegible] Chopin: Ballade No.4, Op.52 (Mindru Katz); Mendelssohn: Cello Sonata No.2, Op.58 (Uzi and Arnan Wiesel); Britten: Fantasy for Oboe and Strings, Op.2 (Holliger)
13.00 (stereo): One in Studio One — meeting musicians
14.10 Children's programmes
15.00 Shabbat Eve programme
16.05 (stereo): Classical Requests — Albinoni: Adagio for Strings; Brahms: Double Concerto in A Minor (Szeryng, Starker, Concertgebouw, Heitink); Schubert: Impromptu, Op.142, No.4 (Rudolf Serkin)
17.00 Literary Magazine
17.35 Programmes for Olim
20.05 (stereo): Friday Night Concert — Mozart: Divertimento in D Major, K.136; Schumann: Fantasy, Op.17 (Misha Dichter); Dvorak: Cello Concerto, Op.104 (Robert Cohn); Bartok: String Quartet No.5 (Lindsay)
22.06 (stereo): The Art of Song — songs and arias from the Baroque period
22.30 (stereo): On Second Thoughts
00.10 (stereo): After Midnight (no details available)

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.40 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.10 All Shades of the Network — morning magazine presented by Yossi Graber
12.05 Midday Break — with Moshe Timor
12.30 Sports Magazine
13.00 Midday — news commentary, music
14.10 Weekend — music programme
16.10 With People
17.05 Foreign Affairs Magazine
18.05 They Say There's a Land
19.05 The Weekly Column
20.05 Sabbath songs
21.05 Sephardi songs
21.35 Yiddish songs
22.05 Spotlight (repeat)
23.05 World Cup Magazine
23.20 Between Friday and Saturday — Yitzhak Livni talks to poet Yehuda Amihai
00.10 After Midnight

BBC

1322 kHz.
World Service newsreels at 14.00, 17.00 and 20.15.

SATURDAY

Ofra Haza
Radio 2nd, 11.05

Due to the present situation programmes are liable to be changed without notice

TV

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Littlest Hobo
18.30 Family Magazine
19.00 Local Entertainment
19.24 Ramadan Quiz
19.30 News
HEBREW PROGRAMMES begin at 20.00 with a programme for the end of the Sabbath
20.30 Another Hit
21.00 Mabat Newsreel
21.30 Mabat Sport
22.30 Shoestring: The Link Up. BBC thriller series about a private eye, starring Trevor Eve
23.20 Shelley. New comedy series starring Hywell Bennett, Belinda Sinclair and Josephine Tewson
23.45 News and World Cup roundup
JORDAN TV (unofficial):
17.50 The Super Seven 18.00 French Hour 18.30 JTV 3 That's Incredible 19.30 News in Hebrew 20.00 News in Arabic 20.30 To the Manor Born 21.10 Your Life in Their Hands 21.30 Entertainment 22.00 News in English 22.15 Feature Film

RADIO 1st

7.11 (stereo): Morning Music — Handel: Concerto Grosso, Op.6, No.8; Mozart: Oboe Quartet in F Major, K.370; Britten: Simple Symphony (Britten)
8.05 (stereo): Shabbat Morning Concert — Hoffmeister: Flute Concerto; Schubert: Symphony No.1 (Karl Boehm)
9.00 World of Science
9.25 Music Quiz
10.10 (stereo): The Jerusalem Symphony Orchestra, Ralph Shapey conducting, with Moshe Murvitz, violin — Milton Babitt: Reality One; Stefan Wolpe: The Man from Midian, ballet; Shapey: Violin Concerto
12.05 Radio Drama
13.00 Stage and Screen
14.10 Children's Programmes
15.00 (stereo): The Yuval Trio — Daniel Shalit: Divertimento 72; Dvorak: Trio, Op.90, Dumky
15.45 Culture and Literary Magazine
16.30 (stereo): Primadonna — The Life of Maria Callas (part 2) [illegible] Symphony No.6
23.00 Between the Rivers — Ephraim Abbe's talk show
00.10 (stereo): Night Music — Pages from the History of the Vienna Operetta — Music by Schubert, Robert Stolz, Kalman, Johann Strauss, Oscar Strauss and others.

2nd

8.05 Why Did You Get Up? — With Rivka Michaeli
9.05 Give a Smile — skits, jokes
9.55 Sights in Israel with Azaria Allon
10.05 Weekly News Magazine
11.05 Music Club — with Ofra Haza
12.05 Rafiah
13.10 All Shades of the Network — selections of the weekday programme
14.10 The Mefkura File (repeat)
16.05 Sports Magazine
17.05 Beautiful Land
18.30 Sports Roundup
19.05 Middle East Crossroads
20.10 Bible Reading — Psalms 60
20.20 Potpouri of Music
20.45 Sports Review
21.05 Weekly News Magazine
22.05 Programme for the end of the Sabbath
23.05 World Cup Magazine
23.20 Night Games — with Ze'ev Aner and Moshe Timor

DIAL LOCATIONS
AM in KiloHertz
FM in MegaHertz

		1st Programme	*2nd Programme*
Central Israel	AM:	576	657
	FM:	91.3	95.5
J'm area	AM:	1170	711
	FM:	91.3	95.5
Haifa area	AM:	576	1206
	FM:	89.4	103.2
B'sheba area	AM:	576	657
	FM:	88.8	103.8
Safad area	AM:	576	846
	FM:	90.9	101.1
Eilat	AM:	1458	927
	FM:	102.9	99.3
Upper Galilee	AM:	—	882

3rd Programme — 531 kHz
4th Programme — 738 kHz; Jerusalem area 675; central Israel 1026
Army Radio — 1,286 kHz.

SUNDAY

Audrey Landers
TV, 21.30

Due to the present situation programmes are liable to be changed without notice

TV

EDUCATIONAL:
8.15 Special Education — Our Hour 8.40 Math/Geometry 6 8.55 Math 4 9.10 Math/Geometry 5 9.25 Spoken Arabic 9.40 Programme for Kindergarteners — Pretty Butterfly 10.10 English 6 10.30 Literature 7-9 11.20 Geography 5-6 12.15 English 8 12.40 Science 9-12 13.10 History 14.30 Balloon Safari 15.20 The Ugly Duckling 15.40 The Pepper Yard 16.00 Tsipitput 16.30 Bailey's Wings
CHILDREN'S PROGRAMMES:
17.30 Circus — starring Danny Kaye
ARABIC-LANGUAGE programmes:
18.30 News Roundup
18.32 Science Fiction
19.00 Weekly News Magazine
19.54 Ramadan Quiz
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Israel Quiz — selections from the IDF Quiz shown in full 2 months ago
21.00 Mabat Newsreel
21.30 Dallas: The New Mrs. Ewing
22.20 Entertainment (no details available)
23.15 Tales of the Unexpected. TV adaptation of a short story by Roald Dahl
23.45 News and World Cup roundup
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 18.05 (JTV 3) The Muppet Show 18.30 (JTV 3) Mr. Merlin 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Focus 21.10 Second Chance 22.00 *News in English 22.15 Flamingo Road*

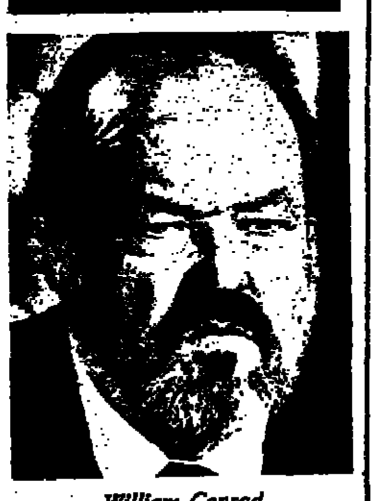
RADIO 1st

6.11 Musical Clock
7.07 (stereo): Morning Music — Lortzing: Der Waffenschmied Overture; Wieniawski: Variations on an Original Theme (Ruggiero Ricci); Ariel Ramirez: Creolian Mass; Ravel: Bolero (Ormandy)
8.05 (stereo): Morning Concert — Vivaldi: Flute Concerto; Handel: Cantata (Ameling); Schumann: *Humoresque*; Chausson: Piano Quartet, Op.30; Mozart: Symphony No.33, K.319 (Cleveland, Szell)
10.05 (stereo): Telemann: Trio Sonata in A Minor (Shoham, Chen, Greenfield); Schubert: Trio, Op.99 (Yuval)
11.00 Sephardi songs
11.15 Elementary School Broadcasts
11.30 Education for All [illegible] Op.47; Bartok: Dance Suite
14.10 Children's programmes
15.25 Middle East Crossroads (repeat)
15.55 Notes on a New Book
16.05 (stereo): The Choir of the Armenian School in Jerusalem's Old City
16.30 (stereo): Sunday Concert — Bach: Motet; Haydn: Mass, In Times of War
17.35 Programmes for Olim
20.05 Everyman's University
20.35 (stereo): The Israel Sinfonietta, Beersheba, Mendi Rodan conducting, with Miriam Fried, violin; Paul Biss, viola — Stravinsky: Concert Dances; Mozart: Sinfonia Concertante; Beethoven: Symphony No.2 (live from the Jerusalem YMCA) — Claudio Arrau, piano; Schumann: Sonata, Op.11; Fantasiestueck, Op.111
23.00 (stereo): Contemporary Music — Eddy Halpern: Sonidus (Gideon and Nina Steiner, percussions; Holon Chamber Orchestra, Shalom Ronli-Riklis conducting); Mark Kopytman: Chamber Music (Israel Zohar, clarinet; Zeev Dorman, bassoon; Zmira Lutzky, piano; Alon Bor and Danny Shwartz, percussions; Michael Haran, cello; Ilan Gronich, violin; conductor: Joan Franks-Williams); Paul Engel: Piano Trio, Op.15, No.1; Klasso Eger: I remember a Bird
00.10 The Golden Generation — historical recordings

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.40 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.10 All Shades of the Network — morning magazine
12.05 Midday Break — with Moshe Timor
12.30 Sports Magazine
13.00 Midday — news magazine
14.10 In a Minor Tone — with Ehud Manor
16.10 Direct Line — Yitzhak Golan's talk show
17.10 Media — behind the headlines of TV, the radio and the press
18.07 Religion Magazine
18.45 World Cup Magazine
19.00 Today — people and events in the news
19.45 Bible Reading — Psalms 61
20.10 Nostalgic songs
21.05 Light Music for Wind Ensembles
22.05 Sephardi songs
23.05 World Cup Magazine
23.20 Third Bell — art and entertainment magazine.

MONDAY



William Conrad
TV, 22.50

Due to the present situation programmes are liable to be changed without notice

TV

EDUCATIONAL:
8.15 Citizenship 7-9 8.35 English 6 9.00 Language and Communication 3-5 9.25 Science 5-6 10.10 English 7 10.30 Programme for Kindergarteners 11.00 Math/Geometry 6 11.15 English 5 11.35 Geography 7-9 12.05 English 8 13.05 High School Science *14.30 The Moscow Puppet* Theatre 15.20 The Giant 15.45 The Builder 16.00 Laurel and Hardy *16.15* Authors' Tales — with Sammi Michael 16.45 Israel — the building of a dream
CHILDREN'S PROGRAMMES:
17.10 World Cup — live broadcast from Spain of a Second Round football match
ARABIC-LANGUAGE programmes:
19.00 Sport
19.24 Ramadan Quiz
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Eight Thirty — art and entertainment magazine
20.30 Mabat Newsreel
20.55 World Cup — live broadcast from Spain of a Second Round football match
22.50 Cannon, starring William Conrad
23.40 News
JORDAN TV (unofficial):
17.15 World Cup — live broadcast from Spain of a Second Round football match 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 M.A.S.H. 21.00 World Cup — live broadcast from Spain of a Second Round football match

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Morning Music — Boyce: Symphony in B-flat Major; Haydn: 2 Madrigals; Reicha: Scena, for English Horn and Orchestra (Holliger); Satie: Trois morceaux en forme de poire (Eden, Tamir); *Lavry: Kinneret* (Natanlan Davrat, Jerusalem Symphony, Comissiona); Tchaikovsky, Ballet Music from Eugen Onegin
8.05 (stereo): Morning Concert — Bach-Walton: The Clever Virgins (Cleveland); Beethoven: String Quartet, Op.18, No.2 (Italian); Schubert: Divertissement Hongrois for Piano four-hands [illegible]
11.00 Sephardi songs
11.15 Elementary School Broadcasts
11.30 Education for All
12.05 (stereo): The Kibbutz Chamber Orchestra, Noam Sheriff conducting — Boyce: Symphony No.2; Webern: Five Pieces for Strings; Mendelssohn: Violin Concerto (Yair Kless)
13.00 (stereo): George Enescu: Suite No.2, Op.2; Rumanian Poem, Op.1
14.10 Children's programmes
15.30 World of Science (repeat)
15.55 Notes on a New Book
16.05 (stereo): Classical Requests — Khachaturian: Violin Concerto (David Oistrakh, Khachaturian)
16.45 Music Magazine
17.35 Programmes for Olim
20.05 Everyman's University
20.35 (stereo): The Suedwest Deutscher Rundfunk — Symphony Orchestra, Kyril Kondrashin conducting; with Gyorgy Pauk, violin — Shostakovich: Violin Concerto No.2; Mahler: Symphony No.6
22.30 Reflections on the portion of the week by Prof. Yeshayahu Leibowitz
23.00 (stereo): Sound-Style-Period — The Renaissance
00.10 (stereo): Choral Music — Stolzer; Psalm (Capella Antiqua, Munich); J.N. David: Motet (Kantorei of the Martin Luther Church); Gibbons: Songs and Hymns (Oxford)

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.40 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.10 All Shades of the Network — morning magazine
12.05 Road Safety Corner
12.30 Law and Justice Magazine
13.00 Midday — music, news commentary
14.10 In a Minor Tone — with Ehud Manor
16.10 From Here to There — immigration matters
17.10 Health and Medicine Magazine
18.07 Of Men and Figures — economics magazine
18.45 World Cup Magazine
19.00 Today — people and events in the news
19.45 Bible Reading — Psalms 62
20.10 Sabbath songs
22.05 Literary Magazine (repeat)
23.05 World Cup Magazine
23.20 The Second Half — women's *magazine*

TUESDAY

Nigel Havers
TV, 22.50

Due to the present situation programmes are liable to be changed without notice

TV

EDUCATIONAL:
8.40 English 5 9.00 English 8 9.25 Math/Geometry 5 10.10 English 6 10.25 Spoken Arabic 10.40 English 7 11.00 Between Turkey and Britain 11.40 Advice and Guidance 12.05 Science 7-8 14.30 The Pepper Yard 14.45 Chewing Gum Seeds *15.10 The Lion* 15.20 Language Corner 16.00 Handicrafts 16.15 The Flaxton Boys 16.40 What a Summer
CHILDREN'S PROGRAMMES:
17.10 World Cup — live broadcast from Spain of a Second Round football match
ARABIC-LANGUAGE programmes:
19.00 Documentary
19.24 Ramadan Quiz
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Rhoda — comedy series about Rhoda Gerard
20.30 Mabat Newsreel
20.55 World Cup — live broadcast from Spain of a Second Round football match
22.50 The Portland Millions by Ian Curteis, starring Patricia Hayes, Nigel Havers and Raymond Huntley
23.45 News
JORDAN TV (unofficial):
17.15 World Cup — live broadcast from Spain of a Second Round football match 19.00 News in French (JTV 3) Candid Camera 19.30 News in Hebrew 19.45 Magazine Zero One 22.00 News in Arabic 20.30 Benson 21.00 World Cup — live broadcast from Spain of *a Second Round* football match

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Morning Music — Mozart: Symphony No.28 in C Major, K.200 (Cleveland, Szell), Spohr: Fantasy for Flute and Harp; Bruch: Romance for Violin and Orchestra, Op.42; Britten: (after Rossini), Soirées Musicales
8.05 (stereo): Morning Concert — Mendelssohn: Midsummer Night's Dream Overture; Beethoven: Piano Concerto No.4 (Rubinstein, London, Barenboim); Schumann: Symphony in G Minor, Zwickau; Saint-Saens: Havanaise (Perlman); Ravel: Schehcrazade (Victoria de Los Angeles, Alexander Schneider), [illegible]
11.30 Education For All
12.05 (stereo): Mozart: Oboe Concerto in C Major, K.314 (Ehud Avihad, Jerusalem Symphony, Aharonovich); Schubert: Transfigured Night, Op.4 (Kibbutz Chamber Orchestra, Yair Kless)
13.00 (stereo): Massenet: La Navarraise, operatic scene; Martinu: Saltarello from the Opera Mirandolina
14.10 Children's programmes
15.55 Notes on a New Book
16.05 Music Quiz (repeat)
16.40 (stereo): From the Record Library
17.35 Programmes For Olim
20.05 Everyman's University
20.35 (stereo): From the Special Concert on the occasion of the 20th anniversary of the Israel Music Institute on January 21, 1982 — Young artists play works by Israeli composers — Meir Mindel, Moshe Rasiuk, Rita Monkovich, Ari Ben-Shabtai, Giora Rosen, Lazar Trachtenberg, Danny Akiba, Haim Alexander, Vardina Shlonsky, Yardena Alotin and Aharon Harlap
00.10 (stereo): Music from the Renaissance and the Baroque periods

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.40 Editorial Review
6.54 *Green Light — drivers'* corner
7.00 This Morning — news magazine
8.10 All Shades of the Network — morning magazine
12.05 Of People and Places
12.30 Follow-Up — re-run of the news
13.00 Midday — music, news commentary
14.10 In a Minor Tone — with Ehud Manor
16.10 Spotlight — social and state affairs magazine
17.10 Treasure Hunt — radio game
18.45 World Cup Magazine
19.00 Today — people and events in the news
19.45 Bible Reading — Psalms 63
20.10 Story and Song
21.05 Cantorial Music
22.05 Rafiah (repeat)
23.05 World Cup Magazine
23.20 Two by Two — family counselling

EASY HEBREW BROADCASTS
First programme: News daily at 6.54 a.m. (Saturday 7.04) News and features daily at 5.35 p.m.

WEDNESDAY

James Coburn
TV, 22.05

Due to the present situation programmes are liable to be changed without notice

TV

EDUCATIONAL:
8.15 Math/Geometry 6 8.30 English 8 8.55 Advice and Guidance 7-9 9.40 Programme for Kindergarteners 10.10 English 6 10.45 Science 5-6 11.05 Math/Geometry 5 11.20 English 6 11.40 Literature 7-9 12.10 Geography 5-6 13.00 Science 9-12 14.30 The Pepper Yard 14.45 Rikki and the Little Monkey 14.55 Programme for Kindergarteners 15.20 The Stowaway 16.00 Pretty Butterfly 16.20 Literature

CHILDREN'S PROGRAMMES:
17.30 Sommersaults — live weekly discussion and entertainment magazine
ARABIC-LANGUAGE programnes.
18.30 News roundup
18.32 The Harper Valley Parents' Committee
19.00 Agriculture Magazine
19.24 Ramadan Quiz
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 The Duchess of Duke Street. New series about domestic life in London at the turn of the century. Starring Gemma Jones
20.55 Stop — weekly road safety corner
21.00 Mabat Newsreel
21.30 Moked — weekly interview hour
22.05 No One Like Flint. Special agent Barry Flint solves a mystery. Starring James Coburn and Lee J. Cobb
23.55 News
JORDAN TV (unofficial):
17.40 Cartoons 18.00 French Hour 18.20 (JTV 3) Ritchie Rich 18.40 (JTV 3) Amazing Animals. 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Astronauts 21.10 Documentary 22.00 News in English 22.15 Dallas

RADIO 1st

6.11 Musical Clock
7.07 (stereo). Morning Music — Arne: Overture; Schubert: Adagio and *Rondo* in F Major for Piano and Strings; Telemann: Partita No.2; Debussy. Children's Corner (Michelangeli); Rossini. Elizabeth, Queen of England Overture
8.05 (stereo): Morning Concert — Bach: Motet., Mozart: Divertimento No.7, K.205; Schumann: Piano Concerto [illegible]
11.00 Sephardi songs
11.30 Education For All
12.05 (stereo): From the Tape Library (no details available)
13.00 (stereo): An Hour with Dietrich Fischer-Dieskau — Schubert: Schwanengesang (with Gerald Moore); Wolf: In Spring (with Richter)
14.10 Children's programmes
15.55 Notes on a New Book
16.05 *Father's Tune* — the Life and Works of Yoel Engel (part 2)
17.00 Talmud lesson
17.20 Introduction to the Oral Law
17.35 Programmes For Olim
20.05 Everyman's University
20.35 (stereo) Mozart: Don Giovanni (no details available)
23.40 (stereo) Shoshana Rudiakov, piano — Rachmaninov: Corelli-Variations
00.10 (stereo) Jazz

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.40 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.10 All Shades of the Network — morning magazine
12.05 Midday Break — with Moshe Timor
12.30 Hebrew songs
13.00 Midday — music, news commentary
14:10 In a Minor Tone — with Ehud Manor
16.10 Press Conference — introduced by Yitzhak Golan
17.10 Till 120 — radio game
18.07 Of Men and Figures — economics magazine
18.45 World Cup Magazine
19.00 Today — people and events in the news
19.45 Bible Reading — Psalms 64
20.10 Sephardi songs — recordings of a live performance
21.05 *Jazz* Corner
22.05 Quiz on Jewish History
23.05 World Cup Magazine
23.20 Good Evening from Jerusalem

BROADCASTS IN FRENCH

7.15 (FOURTH) 15 minutes, including review of Hebrew press.
14.30 (FOURTH) 30 minutes
17.05 (FOURTH) 5 minutes
20.15 (FOURTH) 15 minutes

THURSDAY

Rami Bar-Niv
Radio 1st, 7.07

Due to the present situation programmes are liable to be changed without notice

TV

EDUCATIONAL:
9.00 What a Summer! 9.15 The Last Islands (part 1) 9.45 The Early Days of Tel Aviv 10.00 Divers 10.30 Dolls at an Exhibition 10.55 Tales of the Wild West 11.50 To Russia with Elton John 10.20 Cinema 12.55 The Chelouche Family 13.30 Laurel and Hardy 13.50 The Search for the Balloon 14.30 Happening — live from the Yarkon Park, Tel Aviv
CHILDREN'S PROGRAMMES:
17.10 World Cup — live broadcast from Spain of a Second Round football match
ARABIC-LANGUAGE programmes:
19.00 Meeting in a Jerusalem courtyard — interview and variety show
19.24 Ramadan Quiz
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Programme Trailer
20.30 Mabat Newsreel
20.55 World Cup — live broadcast from Spain of a Second Round football match
22.50 Katie's Visions — thriller
23.55 News

JORDAN TV (unofficial):
17.15 World Cup — live broadcast from Spain of a Second Round football match 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 One in a Million 21.00 World Cup — live broadcast from Spain of a Second Round football match.

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Morning Music — Handel: Concerto for Flute, Violin and Continuo; Nardini: Violin Sonata (Ida Haendel); Gershwin: Rhapsody in Blue (Rami Bar-Niv, Jerusalem Symphony, Sheriff); Loeillet: Sonata for Recorder and Organ, Op.4, No.6
8.05 (stereo): Morning Concert — *Beethoven: Piano Concerto No.5* (Radu Lupu, Israel Philharmonic, Kertesz); Tchaikovsky: Serenade for Strings (English Chamber Orchestra, Barenboim); Prokofiev: Flute Sonata, Op.94 (Galway, Argerich); Zvi Avni: For a Holiday (Israel Philharmonic, Atzmon)
10.05 (stereo): Loeillet: Trio Sonata Op. 1 [illegible] (Jerusalem Symphony, Bobesco); Liszt: Piano Concerto No.2 (Yahli Wagman); Enescu: Rumanian Rhapsody No.2
13.00 (stereo): Music for the Stage — The Boy with the Goldfish, by Tanner, Sheff and Elliott
14.10 Children's programmes
15.25 Reflections on the portion of the week by Prof. Yeshayahu Leibowitz (repeat)
15.55 Notes on a New Book
16.05 (stereo): The Israel Philharmonic Orchestra Wind Quintet — Ibert: Trois pièces brèves; Murray Sheffer: 12 Love Songs in German of the Middle Ages (Mira Zakai, alto)
16.40 Speaker's Podium
17.10 Lesson in *Halacha*
17.35 Programmes For Olim
20.10 (stereo): Brahms: Cello Sonata No.1 in E Minor (Du Pre, Barenboim)
20.35 (stereo): The Jerusalem Symphony Orchestra — Arne: Harpsichord Concerto (Malcolm); C.P.E. Bach: Flute Concerto (Bennet, Malcolm); Mahler: Symphony No.3 (Suzan Kessler, Rinat Choir, Neve Shir Children's Choir, Gary Bertini conducting)
23.00 Radio Drama
00.10 (stereo): Chamber Music — Zemlinsky: String Quartet No.2, Op.15

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.40 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.10 Puss in Sandals — children's programme
9.05 All Shades of the Network — morning magazine
12.05 Of People and Places
12.40 This Week in the Knesset
13.00 Midday — music, news commentary
14.10 In a Minor Tone — with Ehud Manor
16.10 Any Questions? — a panel answers questions about current affairs
17.10 Production Line — weekly industrial magazine
18.07 Programme for Senior Citizens
18.45 World Cup Magazine
19.00 Today — people and events in the news
19.45 Bible Reading — Psalms 65:1-8
20.10 Between Friday and Saturday — recordings of the weekend programme
21.05 With People (repeat)
22.05 They Say There's a Land (repeat)
23.05 World Cup Magazine
23.20 Just Between Us — Natan Dunevitch talks to listeners

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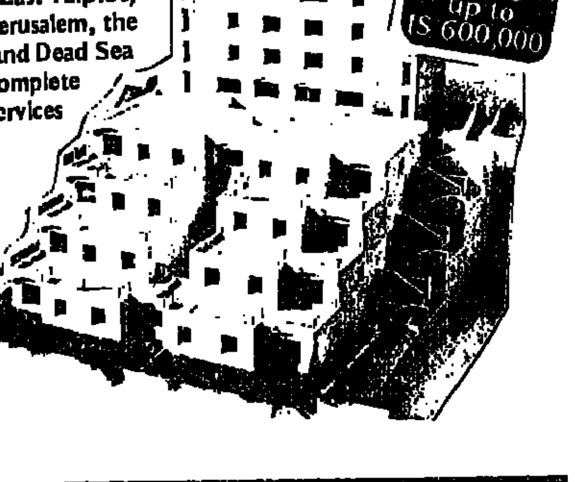

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The faces of war

TELEREVIEW / Philip Gillon

AS THE uneasy cease fire came more or less into effect, and Operation Peace for Galilee lost its headlong speed, television settled down to interpret for us what a more static type of warfare was like for the soldiers. Army censorship was less stern, and we were able to share the thoughts of the soldiers through some excellent interviews.

Ehud Ya'ari went on producing remarkable scoops: he has certainly broken new ground among Israeli television journalists through his ability to get Arab leaders, who only a few weeks ago were as remote as the outermost stars, to prattle away to him as if they were Israeli politicians seeking re-election.

While Ya'ari goes hunting for notable interviewees, Michael Gurdus sits in his room and garners reports from the four corners of the earth. I imagine him like a spider at the centre of a web, getting his booty delivered to him.

He certainly provides us with a unique service, which must be the envy of the CIA and other intelligence branches, with spies planted and phones tapped in enemy countries, but nevertheless unable to equal his stay-at-home flow of information.

In my mind's eye I see him sitting in some vast room, surrounded by innumerable television sets, radios and videos, chattering away simultaneously in all the tongues of Babel, in every one of which he is completely fluent.

Certainly, when all this is over, I think that prizes should be awarded to Ya'ari and Gurdus for the brilliance of their work during a period when army spokesmen were only doling out morsels to a public starving for news.

OPERATION Peace for Galilee becoming a static war or peace a considerable distance from Galilee also resulted in there being a different pattern to the entertainment provided by TV for the troops at the front and the folks back home.

Producers and directors were able to prepare a suitable set, to organise comprehensive programmes, and to preserve for us on tape soldiers' facial expressions and memories after the tanks and planes stopped moving. Stopped at least for the time being, and we hope forever.

Many poems and tales have been written about the feelings of soldiers far from home, listening in alien deserts, jungles or cities to nostalgic songs about the people and places they love and have left behind them.

The experience of Israeli soldiers is somewhat different, because they are not sent thousands of miles away, for several years, but can get home for brief periods of leave a comparatively short time after being in action. Perhaps some bright producer will make a film about the effects of this juxtaposition of home and battle-front.

WHAT IS involved in this almost unique situation was brought home to us by two shows, one a light entertainment run by Meni Pe'er, the other a night of community singing by soldiers, under the vivacious direction of Sarale Sharon.

These shows were in colour, with serried rows of uniformed men, some very young and some slightly older, and a few girls, also in uniform, sitting under an enormous and menacing gun.

The cameras managed to convey the sense of comradeship that has sometimes been claimed to be the only mitigating aspect of the evil that is war. Saint-Exupéry put it, "It is the savour of bread broken with comrades that makes us accept the values of war." (He also said: "War is not an adventure. It is a disease. It is like typhus.")

Those cameras also caught the haunted look in young eyes as the soldiers listened to nostalgic songs of home, the eager way those faces lit up with laughter when the entertainers amused them with wisecracks.

Pe'er's show on Friday was so good that I found myself wondering why so many so-called television entertainments are so mediocre and humdrum. Normally, at least one viewer in every group is completely unmoved by the singers and their guitars, or their accompanying bands, and uses these sounds as background effects while making coffee or attending to other needs neglected during thrillers.

Admittedly, this particular show got off to a flying start because of the circumstances, the setting, and the spontaneous reactions of the audience.

Even allowing for the factors facilitating their performances, I must commend Danny Sanderson and Arik Sinai for very remarkable performances. Sanderson sang brilliantly, made some excellent wisecracks, hammed a Greek dance and kept his audience and us in stiches; Sinai's sentimental contribution was equally good in a different way.

WE SAW two Haifa psychologists discussing problems of the home front and the war front — among other things, the question of why so many soldiers do not avail themselves of opportunities to telephone home to their wives.

One explanation given by the experts was that the men, locked in the experiences of war and comradeship, do not relish having to listen to their wives complaining about their difficulties – the whining of the kiddies, the magnitude of the overdraft, the myriad irritants of running a household.

A bright young soldier with a massive beard rocked the psychologists by asserting with a deadpan expression that he was definitely not going to phone home. When pressed to explain his attitude, he answered that he had just been home on leave for a few hours, and had settled all the problems.

Producer Sara Ginor and director Haggai Muntner are to be congratulated on producing a show that was just right for the occasion. I also enjoyed Sarale Sharon's nostalgic night with the soldiers.

I know some people find her a little too animated and bouncy, her blue eyes too flashy and rolling for their taste, but she certainly suits me, although the songs she chooses are getting very threadbare.

By comparison, Danny Pe'er's meeting — with artists in black and white in the studio gave us some very small beer. It is unfair and ridiculous to waste so good a compere, and such good performers, in a show presented in this drab, uninteresting and uninspired way: if there was some objective reason why it could not be done in style, it should not have been done at all.

I have mentioned before that the endless barrage of sentimental, patriotic and pop songs on radio and TV has become flat, stale and unprofitable: in one viewer and listener, at least, they produce no emotional reaction whatsoever.

Recently, while waiting for the news on radio's B Channel, I have noticed a greater use of comedians, like Hagashash Hahiver.

I am certain that viewers, both soldiers and civilians, would be delighted to get their entertainment in the form of more laughter and less saccharine.

WITHIN the limits imposed on him by the censors, Yaron London has tried to discuss the great moral issues involved for the nation in the present conflict.

In passing, I may mention that I myself have received a bewildering variety of plaudits and brickbats for writing as I did last week in a rather derisive way about the Minister of Defence, who I compared to a soccer star at the Mundial, and for saying that I was bothered and bewildered by the war. My critics contend that there is no room for cynicism or doubt when boys are fighting and dying for the cause, or for questioning the way the war was being handled, or for mocking our leaders.

The implication is that we must rally to the cause of our country, right or wrong, and must suppress all our doubts and our criticisms of the way things are being handled by our duly elected leaders, at least until the "hot" part of the war is over.

Yaron London conducted a very stimulating discussion programme about this very issue. The starting-point was that this war was unlike any of the other wars in which Israel was involved: this war, according to London, was the first one which was initiated by Israel and was not in defence of the nation's existence. It was not thrust upon us by the Arabs, and its targets were not defined clearly for us from the beginning.

The bombing of Tyre and Sidon, and the shelling of Beirut, were also new experiences for Israelis: our previous wars did not involve massive attacks on cities and civilians.

Stress was correctly placed during the discussion on the efforts of the IDF to avoid the killing of Lebanese civilians whenever possible.

Prof. Yirmiyahu Yovel and Aharon Megged reinforced my conviction that we have a compelling duty to challenge the actions of our leaders, in war just as much as in peace, every inch of the way. If ever we accept the view that a military operation or other crisis, and the interests of morale, demand unquestioning and servile obedience and acceptance, we will be lost, whether we win a battle or not. Whether criticism can be combined with jests is a matter of taste — as Byron said, if I laugh at any mortal thing, tis that I may not weep.

OF COURSE, victory will condone many moral lapses: If it all comes out right in the end, all my ethical doubts will no doubt abate.

So far we are still in that state described so well by Thomas Paine: "War involves in its progress such a train of unforeseen and unsupposed circumstances that no human wisdom can calculate the end. It has but one thing certain, and that is to increase taxes." □

Angelopoulos the great

CINEMA
Dan Fainaru

IF YOU INTEND to go and see *Megalexandros* (and if you're a film buff you certainly should), be prepared for the kind of experience hardly ever encountered on local screens. For Theo Angelopoulos' film is the kind of cinema that commercial distribution traditionally shuns; it avoids most of the accepted means of expression that we've been conditioned to, especially by television.

The Greek director does not shove information down the audience's throat. Knowing that noone can digest at top speed anything that requires a bit of thought, Angelopoulos chooses a slow, deliberate tempo. He refuses to compress time, to cut quickly from one scene to another, to create the illusion of dynamic action thrusting forward. Most of all, he simply does not make it easy on the audience — he demands the viewer's active participation each step of the way. So if you feel lazy, pick another film.

It must be stressed that Angelopoulos uses extremely long takes. One shot can go on for several minutes, not the 20-30 seconds of the usual commercial production. The movements of the camera are carefully orchestrated to build every shot gradually into a climax.

Thus a peaceful early-morning stroll into the Greek countryside moves into the imposing ruins of an ancient temple, and follows the strollers as they approach the slope of the mountain on which a temple is built. The emotional impact is increased by a breathtaking panorama slowly revealing itself in front of the camera. When you think you've reached the peak of contemplative glory, threatening sounds are heard on the soundtrack; the camera and the strollers retreat, the sounds grow stronger, the camera moves back. And then, as if from the depths of the mountain, a mighty figure of a warrior appears. In full battle regalia, he rides a white horse and is accompanied by black figures brandishing firearms. He invades the screen and takes it over completely.

There is no need for dialogue; after we have been led through a variety of moods, the image transmits every bit of emotion.

NO LESS APPARENT is Angelopoulos' reluctance to use close-ups. Many of us are now immune to that shot, usually pushed onto the small screen every time a director wants to make a point and doesn't know how to do it. (Someone once defined the close-up as the exclamation point of cinema grammar.) Angelopoulos prefers composite pictures, frescoes in which something happens in every corner, near the camera but also far away. And here the slow tempo serves a very definite purpose; it supplies the time necessary to take in the entire image, in all its intricacy. With a painter's eye, Angelopoulos summons up visions that are perfectly balanced; they have a terrible strength by themselves, even if the camera does not move at all.

Take the opening shot — a huge palace in the dark. The lights are gradually turned on in each and every one of its many windows, a Viennese waltz is heard, shadows move behind the curtains in time with the dance. Then a small figure emerges from the portals, runs down the steps, approaches the gate, and rushes away. Through all this the camera, located at a considerable distance so it can capture the entire size of the palace, and fill the screen with it, does not move one bit. From all the details in this imposing frame, you are invited to construct your own version of what's going on.

Angelopoulos does not consider realism a supreme quality in his films. He is conscious of directing allegories. He intentionally uses his characters as symbols, and stays as far as possible from a documentary, presentation. He does not intend to catch life in the raw, or even reconstruct it as it is; rather, through a stylized rendition, he tries to give it new meanings and significance.

THIS LENGTHY introduction to Angelopoulos' cinema language is absolutely necessary if one is to cope with the themes themselves and not be defeated by the shape of their exposition. This different kind of language is not to everyone's taste. Angelopoulos himself understands this, declaring: "Let's say I write in long sentences, like Faulkner." Anyone who gets lost in the middle of long sentences will get lost here too.

As for themes, Angelopoulos has a predilection for combining mythical figures with modern Greek history in order to teach political lessons that are very topical. Whoever saw *O Thiassos* (The Travelling Players) in one of the cinematheques has already discovered that he will go as far back as the Astride dynasty, mix in milestones of Greek history from 1939-52, season it richly with his own brand of Marxism, add reflections on art and life, and put it all together in a stunning and often mystifying way.

Megalexandros (Alexander the Great) is relatively simpler fare. The entire plot is concentrated in a few days, which means there are no trips back and forth in time to complicate matters, and even the shots seem to be somewhat shorter, thereby creating the impression of a slightly faster tempo. Still, this is pure Angelopoulos, with history, myth and allegory all combined; the moral of the story is more relevant and universal than anything he has done before.

THE FILM opens with festivities in honour of the 20th century, which is just beginning. The aristocracy celebrates in its palaces to the sounds of imported dance music. Snottish, Byronic young Britishers, in love with the splendours of ancient Greece and totally ignorant of the modern reality, walk through the landscape reciting Homer in the original. At the same time, a mysterious hand helps a gang of revolutionaries, or maybe just mountain robbers, to escape from prison and take up arms again. The 1900s are here with us, Angelopoulos seems to be saying, with corrupt leaders, effete liberals, and ever-increasing violence.

To make the message even more explicit, the next scenes show Greek rulers, influenced by the Occident, selling the country's vital interests to Western capitalists, while young intellectuals from England walk gingerly in evening dress into the countryside, looking for remnants of ancient glory, and the gang gets ready for action in an almost fairy-tale setting in the woods.

The clash between these three components of the plot is inevitable. And indeed the gang of outlaws, led by the mythical figure of Alexander on a white horse, kidnaps the Britishers and sends an epistle to the Greek government, informing them that the hostages will be executed unless all the lands that have been expropriated in Alexander's village are returned. And while waiting for an answer, Alexander moves to the village itself. He is accompanied by his men and the hostages and is greeted by the people as a real hero.

But the village Alexander left several years ago is not the one he finds now. The peasants, under the influence of the local schoolteacher and of Italian anarchists, have absorbed new and egalitarian ideas and created a democratic commune in which all people have the right to express themselves. In short, they are on their way to an ideal society.

So Alexander is initially acclaimed for his courage; but it soon becomes evident that the taciturn leader (he does not speak all through the film) has other ideas. Democracy is dangerous in time of war, when unity is required above everything else. Enjoying life is dangerous in time of war.

Alexander's men, grimly clad in black and bearing arms, set out to establish the right atmosphere in the village. They kill all the sheep, they get the old church clock going again, and the village returns, slowly but surely, to the same situation it knew before. Only the identity of the oppressor has changed. Alexander will force his revolution on the people, and God help those who stand in his way.

As the story progresses, the irreversible process becomes clear. The man who is supposed to fight for freedom and equal rights, first establishes his own rule, then proceeds to cement it by destroying all opposition from inside, until power becomes the only goal he has. The revolutionary leader, the symbol of struggle against the old world, is now a tyrant whose only concern is to govern, and who will sacrifice anything and anyone including those closest to him, to preserve his position.

WHILE ANGELOPOULOS maintains that the story is based on real events, which took place in the Greek mountains around the turn of the century, it also describes quite accurately the destiny of many of this century's guerrilla leaders. Some of them were stopped in their villages, others went on to throw large parts of the world into turmoil before they met their end. Alexander is a composite of them all.

With a few changes one could apply this picture of a leader to any totalitarian ruler who started by being idealistic and ended by killing idealists. Just a little warning to all those who advocate a strong hand for difficult times, forgetting what they are letting themselves in for.

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EXHIBITIONS

Permanent Collections of Judaica, Art and Archaeology
Trends in Art After 1945 — representing trends in art such as non-geometric abstraction and pop art
Reality and Illusion — children's exhibition dealing with visual illusion in culture and art
The Oil Lamps Section — a new enlarged display of oil lamps comprising new items from the Louis and Carmen Warsaw Collection
Art for Humour's Sake — works from the Museum's collection intended to show different expressions of humour in contemporary art
Old Gods and Young Heroes — the Pearlman Collection of Maya ceramics
Statements in Colour — contemporary photography
Jewish Treasures from Paris — from the Collections of Cluny Museum and the Consistoire
Chaim Kiewe — New Paintings
On the Surface — different approaches to applying paint on canvas in 20th century art
M.C. Escher's Graphic Work — 270 works by the Dutch print artist. Gift of Charles and Evelyn Kramer. Opening June 29
Toys and Games of the Ancient World. At the Rockefeller Museum

SPECIAL EXHIBITS

Unique and rare glass vessels of the Roman-Byzantine periods — donated by Sara and Yaakov Salomon
A group of glass vessels — from the Nahum Goldman Collection
Throne legs, cast in bronze — from the Samaria region, 6th–4th century B.C.E.
The new shekel coin and the Jewish ancient prototype
An Afghan Jewish bride — dressed according to the tradition of Herat
Angelus Novus — an aquarelle by Paul Klee (1920). Exhibited in memory of Professor Gershom Scholem.

EVENTS

CHILDRENS' FILM
Sunday, June 27; Monday, June 28; Wednesday, June 30 at 15.30
"THE SHAGGY D.A." (Disney Production)
Thursday, July 1 at 10.30 & 15.30
"THE MARX BROTHERS AT THE CIRCUS"

CONCERT.
Monday, June 28 at 20.30
VIOLA SONATAS
Daniel Binyamini, viola; Milka Laks, piano. On the program: Sonata in c minor by Mendelssohn; Divertimento by Haydn; Sonata in a minor by Bach; and Sonate "Arpeggione" by Schubert.

FILM
Tuesday, June 29 at 18.00 & 20.30
"EVITA PERON" (USA 1981)
Dir.: Marvin Chomsky; with Faye Dunaway and James Farentino

GALLERY TALK (in English)
Tuesday, June 29 at 19.15
OLD GODS AND YOUNG HEROES — the Pearlman Collection of Maya ceramics
Lecturer: Amalyah Zipkin

MODERN DANCE AFTER MARTHA GRAHAM
Wednesday, June 30 at 20.30
TWYLA THARP: LEADING CHOREOGRAPHER
Presented by Dr. Ronit Land, accompanied by video film (in cooperation with the Central Library for Music and Dance, Tel Aviv)

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Museum: Sun., Mon., Wed., Thurs. at 11.00; Tues. at 16.30
Archaeology Galleries: Monday, June 28 at 15.30
Rockefeller Museum: every Friday at 11.00

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BILLY ROSE SCULPTURE GARDEN: Sun.–Thurs. 10–sunset; Fri., Sat. & holidays 10–14.
ROCKEFELLER MUSEUM: Sun.–Thurs. 10–17; Fri. & Sat. 10–14
ARCHAEOLOGY GALLERIES: Sun.–Thurs. 10–17; Fri. & Sat. 10–14
LIBRARY: Sun., Mon., Wed., Thurs. 10–17; Tues. 16–20
GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11–13; Tues. 16–20
TICKETS FOR SATURDAYS: Buy in advance at the Museum, major hotels and ticket agencies.

Still some visitors

BETWEEN ACTS / Joan Borsten

THE TEL AVIV Hilton's occupancy rate may have dipped due to Operation Peace for Galilee, but the hotel has more than its share of illustrious guests. In one of the garden rooms director Moshe Mizrahi, best known for *I Love you Rosa*, *House on Chelouche Street* and his Oscar-winning *Madame Rosa*, is working on a new script.

The uncertainties of the film world have taught him never to talk about future projects, he says. Instead he describes the film he has just completed in Paris, *A Youth*, which is based on a novel by a young French writer, Patrick Modiano. *A Youth* tells the story of what it is like to be a 20-year-old in France today. The cast comprises young, unknown actors as well as Charles Aznavour, Jacques Dutronc and Michael Lonsdale.

Mizrahi, who was born in Alexandria, spent his adolescent years in Israel and then moved to France. He returned to Tel Aviv when his companion Michal Bat-Adam, who is the mother of his child, began directing locally. She has just completed *First Loves*.

ALSO AT THE Hilton is Lynn Gutherie, associate producer and production manager of a new NBC-TV Movie of the Week. *A Remembrance of Love* will star Kirk Douglas and cost $2m. The film will have as its background the World Gathering of Holocaust Survivors, which took place here last year. The leading character, accompanied by his journalist daughter, comes to the gathering in search of the woman he last saw when they were teenagers escaping from Poland. He finds her, now a married woman. They renew their love affair and discuss "old times."

Produced by Comworld and Doris Quinlan, and directed by Jack Smight, the film will also mark's the cinematic debut of Douglas' son Eric, slated to play his father at 17.

Gutherie, who worked on *Golda* and *Mary and Joseph*, says NBC was hesitant about making a film here at the present time, but finally allowed production to go ahead. Israfilm is providing local services.

THOSE INTERESTED in seeing Paramount Studio's three-hour TV movie, *A Woman Called Golda*, which stars Ingrid Bergman, can do so next Monday in Tel Aviv and Tuesday in Jerusalem. Both screenings are being used to raise money for municipal projects — a library at the capital's Cinematheque, and a park next to the former prime minister's house in Ramat Aviv. Planning for both benefits was almost completed when Operation Peace for Galilee began. Out of respect for the national mood, the event was toned down and press conferences and receptions were cancelled.

AFTER POSTPONING many events due to the war, Tel Aviv's Colosseum reopens Sunday with a benefit evening to buy equipment for Haifa's Rambam Hospital. According to spokeswoman Tali Omer, the hospital has enough volunteers but not enough money to purchase the special machines and medicines needed to treat the wounded properly. The event is open to non-members; the entrance fee is IS200. A raffle — winners get trips to Sicily, Eilat and a weekend at the Carlton Penta — will be held.

In July, the Colosseum goes international with an American Independence Day Celebration (featuring country and disco music), and a Bastille Day programme. On July 8, there will be a "punk" evening with new wave music not usually heard in this country, and a "craziest outfit" contest.

Incidentally, every Tuesday night the Colosseum caters to youth from 14-18. The annual membership fee is IS300; each ticket costs IS100; no alcohol is served. It opens at 9 p.m.

THE FIRST International Conference and Festival of Jewish Theatre begins here on July 3. The conference will bring together "creative Jewish minds" who work in theatre in the U.S., South America, Europe and Israel for a series of workshops, seminars, and lectures. The six-day conference will be held at Tel Aviv University, where 25 different plays will be presented by companies from the U.S., Canada, England, Norway, Germany and Poland, as well as local companies, university theatre departments, and Nissan Nativ's Actors' Studio.

Canada's Nephesh Theatre Company will be touring Israel shortly with its production of Wolf Mankowitz's *The Irish Hebrew Lesson*. Set in Ireland in 1921, the play depicts the confrontation between a young Irish terrorist and an old Jewish survivor of the Russian pogroms.

Howard Rypp, the artistic director of Nephesh, believes the play touches many issues that are important to Israel today. A parable of brotherhood, the play contrasts the young nationalist dreamer who would kill or die to liberate his homeland, with the Jewish pacifist who has seen "Cain kill Abel too many times" and wishes to assimilate with his neighbours and live in peace.

There will be performances of *The Irish Hebrew Lesson* at the Jerusalem Tzavta on June 26, at Tel Aviv's Neve Zedek Theatre on July 1, and at the Tel Aviv Sheraton on July 3. Before the Canadians return to Jerusalem for a performance at the Khan on July 11, they will give a benefit for the IDF at Ohel Shem in Netanya (July 5).

TEDDY KOLLEK, whom many consider the world's most colourful mayor, will be the subject of a half-hour entertainment-documentary soon to be televised by ABC-TV in New York, Chicago, Los Angeles, San Francisco and Detroit. Cameo appearances in the film are made by Isaac Stern, Richard Chamberlain, Danny Kaye, Leonard Bernstein and Perry Como. The film was produced by Yael Roe, former U.S. network executive and president of TRC Productions, Jerusalem. Roe was also executive producer of *Jerusalem, Jerusalem* and *Children of the Holocaust*. Both these documentaries were seen on U.S. television and received top awards at the New York Film Festival.

A NEW FILM starring Yehoram Gaon and Anat Atzmon, Gila Almagor and Tiki Dayan, is scheduled to go into production soon. *Dead End Street* was written by Eli Tavor and Yaki Yosha, who is also the director. It is based on the true story of a prostitute who decided to reform but ended up committing suicide when a television station insisted on broadcasting a documentary one of its journalists had made about her life. Ilan Rosenberg will be behind the camera. David Shapira and Itzik Kol of United Studios are the producers. The budget is IS8m.

THE NEVE ZEDEK Theatre Collective is currently presenting Athol Fugard's *Statement After an Arrest Under the Immorality Act*. The play is directed by Oded Cutler and stars Itzik Weingarten, Ofra Weingarten and Ya'acov Yaacovson. Set in South Africa, the play tells the story of a "coloured" man and a white woman who meet in a library. Their affair ends violently when a policeman arrests them under the infamous "immorality act." □

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Nymphet no more

ROCK, etc. / Michal Yudelman

THE SWEET, trilling voice of the "virgin princess of British rock royalty" of the '60s Marianne Faithfull ("As Tears Go By," "Summer Nights," "This Little Bird") is gone forever.

The blonde, blue-eyed nymphet with peaches and cream complexion, will be remembered more for her turbulent relationship with Rolling Stone Mick Jagger than for her singing.

After a ten year struggle with drug addiction, and many months of hospitalization, Faithfull emerged with the confessional album *Broken English* in 1979 (recently released locally by the General Music Company.

Her voice on this album is unrecognizable. Rasping and coarse, it evokes a merciless underworld of shadows, drugs, death and isolation.

The songs express the feelings of revenge, despair and bitterness that emerged from the ten-year drug-nightmare which preceded the album, and from the shattering of the glittering idols and illusions of Faithfull's youth. (She was 16 when the manager of the Rolling Stones discovered her at a party for the Stones).

Faithfull co-authored two of the songs on this album — which won a Grammy nomination in the U.S. and went gold in Europe — the controversial "Why D'ya Do It," and the title track. Last year she made another album, *Dangerous Acquaintances*, on which she co-authored seven tracks. It has not been released in Israel yet.

Sounding (almost) the same as ever, Carole King manages, on *One To One* (General Music Company) to maintain her original, well known style while introducing new, creative material. This singer cum song-writer has penned and co-penned over 100 hit songs, mostly in the '60s and her tunes have been recorded by the Beatles, the Drifters, Dusty Springfield, Marianne Faithfull, Aretha Franklin, the Byrds, the Animals, James Taylor, Roberta Flack, Rod Stewart and many, many other famous names. She ultimately composed (with husband Gerry Goffin, more hits than anyone except the Lennon/McCartney team.

THIS ALBUM, the first in years to include new King material, features a five-person band and background vocals which give the songs an upbeat funkiness, adding style and polish.

The lyrics are as insightful as ever, with the mellowness making way for assertion and sometimes even outright aggression, such as on "It's a War," and "Lookin' Out for Number One."

Sometimes, it's more important who you are than than what you do. Asia, a new supergroup of veteran musicians, may be a case in point. It's members are Steve Howe (of Yes) guitars and vocals, Carl Palmer (of Emerson Lake and Palmer) drums and percussion, Geoffrey Downes (of Yes and the Buggles) keyboards and vocals and John Wetton (of King Crimson, Roxy Music and U.K.) lead singer and bass guitar. The album, *Asia* (CBS), produced by Mike Stone (Queen, Journey, Foreigner), became an immediate success.

If you still have any doubts about this album's quality, don't. It has the well formulated sound of a rock group that has been playing together for years, evoking the heavy-yet-melodic sound of symphonic rock. No matter how hard it gets, it is never harsh or taxing to the ear.

Pop News: The Israeli rock group, Tislum, helped save the day for the organizers of the Cup Game celebrations presently being held at the Tel Aviv Fair Grounds. The Boomtown Rats suddenly postponed their trip here.

The games' opening coincided with the second week of the war, and instead of the expected thousands, only a handful of youngsters appeared at the fair grounds to watch the games on a huge screen and to hear the rock and pop groups.

The Rats finally arrived and the teenagers started flocking to the fair grounds. This week, the Rats left and Classix Nouveaux arrived. Wearing leather clothes and punk hairstyles, this group attracted a lot of attention at the Tel Aviv Hilton Hotel press conference arranged for them, especially lead singer and songwriter Sal Solo, who is strikingly bald and appears on stage in a long black cloak. Some 7,000 were reported to have crowded the fair grounds for their performance. The group's latest album, *La Verite*, recently was released here.

This group is soon to be replaced by Aswad and early next week Bad Manners are due to arrive. Known for their shockingly funny (or funnily shocking?) act, this group's album *Gosh It's Bad Manners*, was released here several weeks ago.

It appears the war is not deterring these spunky British groups, for the Stranglers, Slade, Madness, Girlschool and maybe even Sheena Easton will be performing here during the World Cup promotion, which ends on June 13.

Marianne Faithfull

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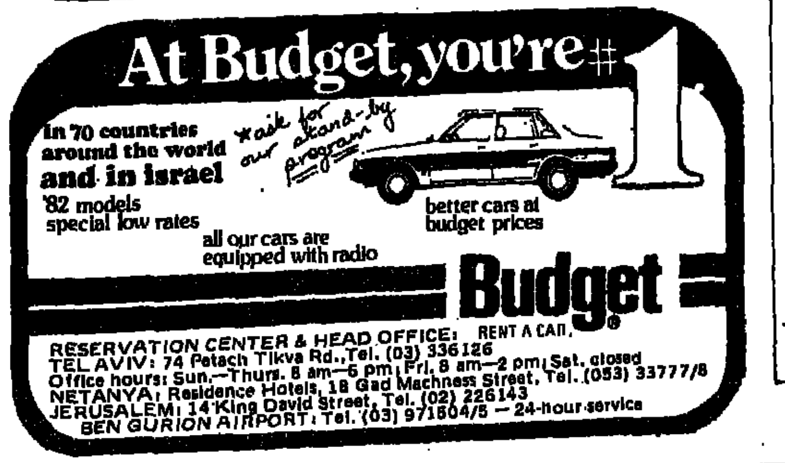
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Events

1. The Zodiac. A study day on the Hebrew month and the Zodiac in Jewish art (in cooperation with the Association of Jewish Art). Participants: Prof. Shmuel Safrai, Prof. Moshe Dotan, Dr. Yakov Meshorer, Prof. Bezalel Narkiss. In Hebrew.
   Bnai Zion Auditorium, Sunday, June 27, 1982, at 6 pm
2. Zionism 1982. A study evening; Participants: Yoseph Tabenkin, Meir Pa'il. Moderator: Yaron London. In Hebrew.
   Bnai Zion Auditorium, Tuesday, June 29, 1982, at 8.30 pm

Exhibitions on Tour

1. Jews in Egypt — Spring '79 — Bat Yam
2. Scrolls of Fire — Matnas Beit Shemesh
3. The Jews from the Konkan — the Bene Israel community in India — Ofakim
4. The Wonderful Island of Djerba — an ancient Jewish community on the Tunisian coast — Matnas Yavneh
5. Beyond the Golden Door — a brief history of the Jews of New York — Haifa Theater (a small selection of the photographs from the exhibition)
6. A Century of Zionist Immigration to Eretz Israel — Haifa Museum
7. Libya — an extinct Jewish community — Moatza Ezorit Shafir, Even Shmuel

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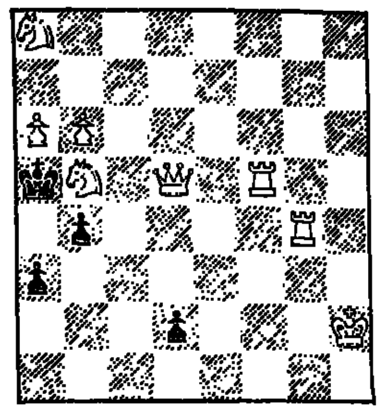
Problem No. 3076
V. CEPIZNY, USSR
1st prize, "64", 1980



White mates in two (8-4)

SOLUTIONS. Problem No. 3074 (Gutnian). 1.Rc4! e5 2.Bf7! Nf4 3.Nb5 and 4.Nc7x.

ISRAEL CHAMPIONSHIP 1982

ISRAEL champion Natan Birnboim used his opponent's errors to win the following game from the fifth round of championship play.

BIRNBOIM — STERNBERG

1.d4 Nf6 2.c4 e6 3.Nf3 d5 4.g3 Be7 5.Bg2 0-0 6.0-0 dc4 7.Qc2 a6 8.a4 Bd7 9.Qc4 Bc6 10.Bf4 Bd6 11.Nc3 Bf4 12.gf4 a5 13.e3 Na6 14,Rfd1 Nb4 15.Rac1 Ra6 16.Ne5! Bg2 17.Kg2 Nfd5 18.Qb5 Qa8 19.-Qe2! f6 20.Nd5! ed5 21.Nd7 Rf7 22.Nc5 Rb6 23.f5 Qc8 24.Ne6 Na6 25.Qf3Qd7 26.Rc5! c6 27.Ra5 Rb2 28.e4! de4 29.Qa3 Rb6 30.Qc5! Rb2 31.d5! e3 32.Qe3 Qd6 33.Qc3 Rb6 34.Rd2 c5 35.Rb5 Rd7 36.f3 Kf7 37.Qc4 Kg8 38.Rb6 Qb6 39.d6 Kh8 40.Qb5 Qc6 41.Qc6 bc6 42.Rb2. Black resigns.

DORTMUND 1982

AN UNBEATEN Vlastimil Hort won the traditional Dortmund international with a 8½-11 score.

MacCAMBRIDGE — HORT

1.d4 d5 2.c4 e6 3.Nc3 Nf6 4.Nf3 Be7 5.Bg4 0-0 6.e3 a6 7.Qc2 Nbd7 8.cd5 ed5 9.Bd3 c5 10.g4 c4 11.Bf5 g6 12.Bd7 Bd7 13.Ne5 Ng4 14.Nd5 Bh4 15.0-0 Be6 16.Ng4 Qd5 17.e4 Qh5 18.Ne3 Qf3 19.Bg3 Bg5 20.Ng2 f5 21.d5 Bd7 22.h4 Bh6 23.e5 f4 24.e6 fg3 25.ed7 gf2 26.Rf2 Qf2 27.-Qf2 Rf2 28.Kf2 Rd8 29.Ne3 Rd7 30.Rd1 Rf7. White resigns.

LOBRON — HORT

1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.0-0 b5 6.Bb3 Be7 7.d4 d6 8.c3 Bg4 9.h3 Bf3 10.Qf3 ed4 11.Rd1 Ne5 12.Qg3 Nh5 13.Qh2 d3 14.f4 Bh4 15.fe5 Bg3 16.Qh1 Qh4 17.Rd3 Qe4 18.Rd1 Nf4 19.Bf7 Kf7 20.Bf4 Bf4 21.g3 Qe3 22.Kf1 Be5. White resigns.

PROBLEM No. 3075 published last week was unfortunately missing several pieces. Here is the correct diagram.

Problem No. 3075
YEHUDA HOCH, Petah Tikva
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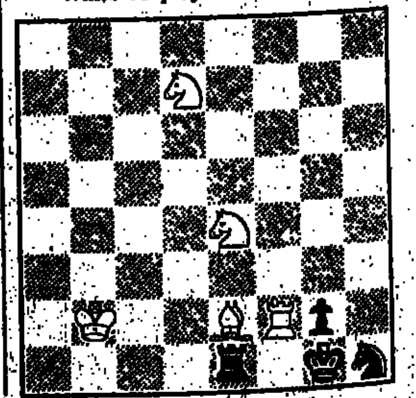
White to play and win (5-4)



Hoffman's hints

BRIDGE / George Levinrew

MARTIN HOFFMAN, who comes to Israel each year to participate in the International Bridge Festival, is a dedicated pairs player. The English star says that he much prefers pairs to the teams-of-four competition most experts favour.

His new book, *Hoffman on Pairs Play* (London. Faber and Faber. Hard cover, 185 pp. £6.95) presents 60 deals he has played or observed. After each he presents two "points to remember." He also talks about techniques and the human side of the game, and backs up his claim that good judgment is more important that flights of systemic fancy.

Here are two deals from Hoffman's book:

Deal 1
Vul: Both

North
♠ A Q J 8
♡ 8 3
◇ A K J
♣ J 8 7 4

West
♠ 5 2
♡ A J 7 5 4
◇ 9 6 2
♣ Q 9 2

Hoffman
East
♠ K 10 9 6 3
♡ 10 2
◇ 7 4 3
♣ K 10 6

South (D)
♠ 7 4
♡ K Q 9 6
◇ Q 10 8 5
♣ A 5 3

The Bidding:

South	West	North	East
Pass	Pass	1♣	Pass
1◇	Pass	1♠	Pass
2 NT	Pass	3 NT	All Pass

OUR FIRST DEAL, taken from a major London pairs event, gave Hoffman a chance to refrain from returning partner's suit, And his inspired shift defeated a reasonable game contract.

The opening lead was the heart five, to East's ten and South's king. Declarer could count nine probable tricks — two spades (even if the finesse didn't work), two hearts, four diamonds and one club. His play at Trick Two was a low spade to the jack.

Hoffman now had to make a decision. He could duck, which seemed normal considering his holding. Or he could win the spade king. But if he won the trick, what should he return?

Hearts seemed normal. Partner had five of them, probably to the ace-jack; had he held five to the ace-queen-jack, he'd have led the queen. And he had to have five; over one club, South would have bid a five-card heart suit. A heart return would not hurt if West had the nine as well, but if South held that card the return would establish another heart for declarer. And that would be his ninth trick.

So there might be good reason to shift. Hoffman noted to himself that South had passed originally. If he had the king-queen of hearts and the queen of diamonds, he had "room" for one club honour. If it was the ace, West held the club queen. And that, Hoffman concluded, would be enough to defeat the contract. So he won the spade and shifted to a small club.

That was the killing play. West won the club queen and returned the suit. And East had to win another club trick, and still have time to send a heart through South's queen to give his partner the ace and the jack. Declarer could do nothing but go down, losing two clubs and two hearts in addition to the spade king.

What would have happened had East ducked the first spade? South would have played on hearts, giving West two tricks but promoting the nine to a winner — his ninth.

Nor would a heart return have helped. West could shift to a club after winning one heart trick. But he'd then be locked out of his hand by careful declarer play, and he'd "go to bed" with the heart ace.

It was Hoffman's good judgment which made him refuse the duck, and make the super shift.

Here are his two "points to remember":

☐ If it is possible to read the distribution, it may not be desirable to make an immediate return of partner's suit;

☐ Assume that partner has a particular card, if this is necessary to make a winning play.

Deal 2
Love All

North
♠ J 10 9 6 3
♡ A J 10
◇ Q 8
♣ 7 4 2

West
♠ 4
♡ 9 4 2
◇ K 9 7 3 2
♣ J 9 6 3

East
♠ 7 2
♡ K Q 8 5
◇ J 10 6 4
♣ Q 10 5

Hoffman
South (D)
♠ A K Q 8 5
♡ 7 6 3
◇ A 5
♣ A K 8

The Bidding:

South	West	North	East
1♠	Pass	3♠	Pass
4♣	Pass	4♡	Pass
4♠	All Pass		
a			

DO NOT BE fooled when a deal seems to be very simple. Hoffman, distrustful of 5-3-3-2 hands, saw five losers in his hand and decided not to explore for slam.

West led the club three to partner's queen. Would you, as declarer, win this trick automatically? Declarer was concerned about the horrible misfit with identical distribution in the North and South hands. And he counted one club loser, one diamond loser, and two possible heart losers, unless the king and queen were in different hands.

There was nothing to lose by a safety play, so declarer ducked the opening lead. He was now ready to win either a club or a diamond return, to pull the outstanding trumps, cash his remaining minor suit top, and exit with a diamond. With the minor suits eliminated, the defence must either give declarer a ruff and a sluff of a losing heart, or a "free finesse" in hearts. If a club had not been ducked at the first trick, declarer would have been compelled to take two finesses in hearts.

Hoffman's points to remember:

☐ Always count your losers.

☐ Be careful that a safety play will not cost a trick.

Deal 3
Love all

North
♠ A 4 2
♡ A K 6 3
◇ K 4
♣ 8 6 5 2

West
♠ 8
♡ 9
◇ A J 8 6 5 2
♣ K Q 10 4 3

West
♠ 9 7 5
♡ 8 7 5 4 2
◇ Q 10 9 7 3
♣ —

South (D)
♠ K Q J 10 6 3
♡ Q J 10
◇ —
♣ A J 9 7

The Bidding:

South	West	North	East
1♠	2◇	4♠	5◇
6♠	All Pass		

LET'S ASSUME East-West didn't find the good seven diamond sacrifice, which would be down only two tricks. If Hoffman were in the East seat, would he ruff the opening lead of the king of clubs?

East did, surely hoping that his partner had a cashable diamond winner, and that he'd then be able to ruff another club. If West started with six diamonds, that wouldn't work. But in any event, it seemed that West must win another club no matter what.

There's no doubt that the slam, bid by Dr. Arthur Strich of Herzliya, was optimistic. But who wouldn't be tempted after North jumped to four spades?

East did ruff the club king. On the surface this seemed to make it difficult for declarer not to lose another club trick. But South could win any return at the second trick, and finally reach this end position with the lead in dummy:

North
♠ —
♡ A
◇ K
♣ 8

West
♠ —
♡ —
◇ A
♣ Q 10

East
♠ —
♡ 8
◇ Q 10
♣ —

South
♠ —
♡ —
◇ —
♣ A J 9

West of course, had to hold two clubs and the diamond ace. On the play of the heart ace, South discarded his small club and West was squeezed.

So the slam was made. If East does not ruff the first trick, South must win with the club ace, removing the necessary entry to his hand before the squeeze ripens. ☐

WEEKLY BRIDGE SCHEDULE

TEL AVIV AREA. Tel Aviv: Topaz Hall, Mondays and Thursdays, 8.15. Afeka: Beit Halohem, Tuesdays and Thursdays, 8.30. Kfar Hamaccabiah: Sundays and Tuesdays, 8.30. Savyon: Avis Hotel, Sundays, 8.30. Rehovot: Beit Hatarbut, Wednesdays, 8.30.
SHARON AREA. Herzliya Pituah: Kikar De Shalit, near Sharon Hotel. Tuesdays, and Thursdays, 8.30. Hadera: Beit Habayal, Tuesdays and Thursdays, 8.30. Kfar Sava: Beit Hastudent, Sundays, 8.30. Netanya: Women's League building, 5, McDonald, Mondays and Thursdays, 8.30. Pardes Hana: Wizo Club, Sundays and Wednesdays, 8.30.
HAIFA AREA. Beit Abba Khoushy, Tuesdays, 8.00. Beit Hagefen, Mondays and Thursdays, 8.00. Beit Rothschild, Sundays and Wednesdays, 8.00. Beit Nagler, Kiryat Haim Tuesdays, 8.00, Beit Katz, Kiryat Bialik, Sundays, 8.00. Tivon: Community Club, Bank Leumi Building, Mondays, 8.15, Nahariya: Mondays and Wednesdays, 8.30.
EILAT. Beit WIZO, Tuesdays, 9.00.
ASHDOD. Beit Levron, Tuesdays, 8.00.
ASHKELON. Beit Yesek, Afridar, Tuesdays, 8.30.
BEERSHEBA. Beit Hatarbut, Omer, Wednesdays, 8.30. Comprehensive School Gimel, Derech Masada, Mondays and Thursdays, 8.30.
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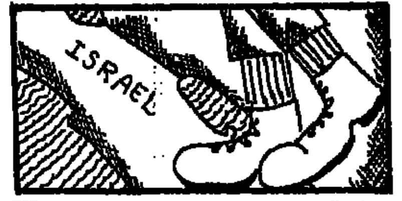
Tourist Guide·This Week in Isr



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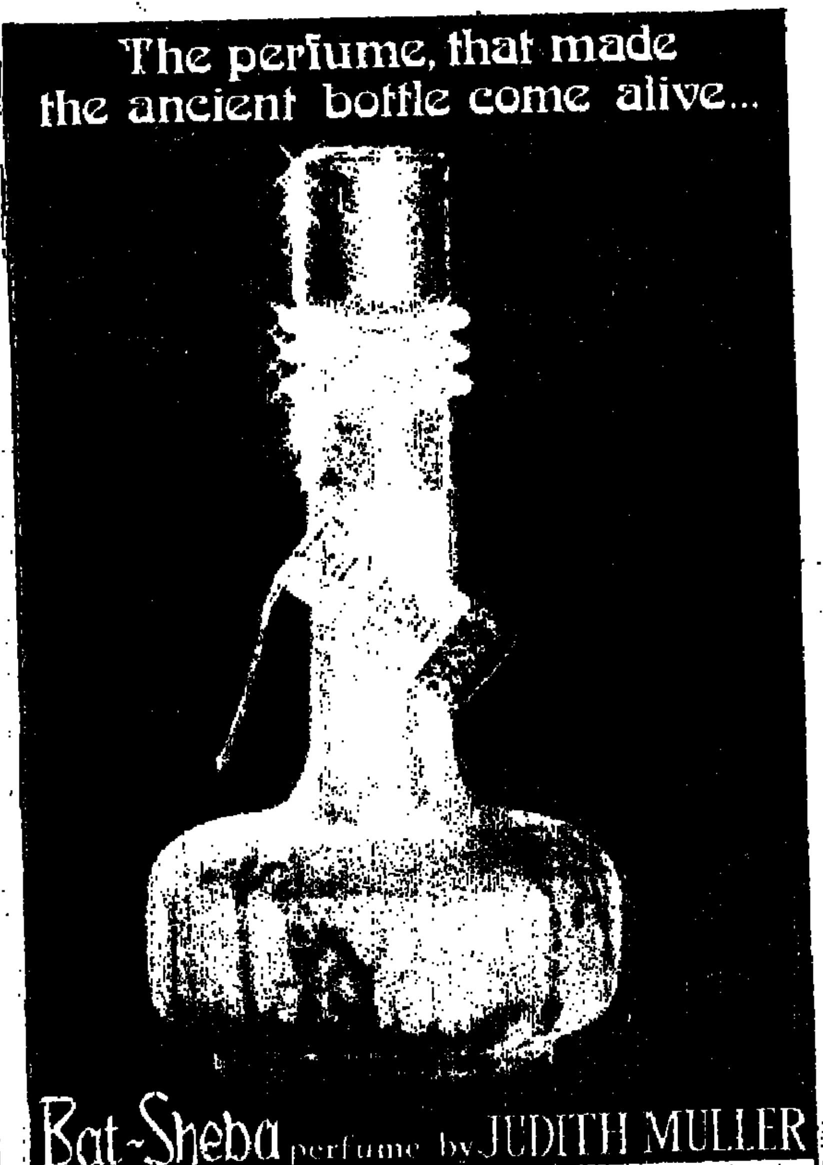
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2. Mount Scopus tours 11 a.m. from the Bronfman Reception Centre, Sherman Building. Buses 9 and 28 to last stop. Further details: Tel. 02-882819

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ART GUIDE

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Jerusalem

MUSEUMS

Israel Museum. Exhibitions: Permanent Collection of Judaica, Art and Archaeology; Reality/Illusion, children's exhibition dealing with visual illusions in culture and art; Art for Humour's Sake, humour in contemporary art; Old Gods and Young Heroes, Pearlman collection of Maya Ceramics; Statements in Colour, contemporary photography; Jewish Treasures from Paris, from collections of Cluny Museum and Consistoire; On the Surface, approaches to paint and canvas in art of our time; Toys and Games in the Ancient World (Rockefeller Museum); Colour (Paley Centre, next to Rockefeller Museum); Chaim Kiewe, new paintings; Opening Exhibition (from 29.6), gift of M.C. Escher's graphic work; Special Exhibit: "Angelus Novus," aquarelle by Paul Klee; Special Exhibit: Islamic Armour (Rockefeller Museum); Special Exhibit: Adornment of a Jewish Bride, according to tradition of Herat, Afghanistan; Special Exhibit: Gifts to Eliahu Dobkin Pavilion for Ancient Glass; Special Exhibit: Throne Legs Cast in Bronze, from Samaria, 6th-4th cent. B.C.E.; Special Exhibit: New Shekel Coin and Ancient Jewish Prototype; Special Exhibit: In memory of Baroness Alix de Rothschild, selection of jewelry.

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Old Yishuv Court Museum. The life of the Jewish community in the Old City, mid-19th century-World War II. 6, Reh. Or Hahaim, Jewish Qurter Old City. Sun.-Thur., 9 a.m.-4 p.m.

Sir Isaac and Lady Edith Wolfson Museum at Heichal Shlomo: Permanent Exhibition of Judaica. Diorama Room: History of Jewish People. Special Exhibit: Sun.-Thur. 9 a.m.-1 p.m.; Fri., 9 a.m.-12 noon. Tel. 635212.

Tel Aviv

MUSEUMS

Tel Aviv Museum. Exhibitions: Jubilee Exhibitions (1932-1982). The Twenties in Israeli Art; Masters of Modern Art; City of Art, the Berlin Secession at the Turn of the Century. Dizengoff House, the early years of Tel Aviv Museum.

Visiting Hours: Sat. 10-2; 7-10. Sun-Thur. 10-10 Fri. closed.

Helena Rubinstein Pavilion: Sun.-Thur. 9-1; 5-8. Sat. 10-2. Fri. closed.

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Opening lecture (in Hebrew)

Prof. Isadore Twersky (Harvard University)

Maimonides and Eretz Yisrael: Halakhic, Philosophic and Historic Perspectives.

Monday, June 28, 1982, at 8.30 p.m. room 496, Gilman Bldg., Ramat Aviv Campus.

* * *

All Colloquium sessions will be held in English in room 496. Gilman Bldg

Tuesday, June 29, 1982, Morning Session

9.00-10.30 a.m MAIMONIDES' PERSONALITY

11.00 a.m.-12 30 p.m.THE HISTORIC CONTEXT

Afternoon session

2.30-4 00 p.m.LEGAL THOUGHT

4.30-6.00 p m. LANGUAGE

Wednesday June, 30, 1982, Morning Session

9.00 a m - 12 30 p m. ETHICAL AND POLITICAL THOUGHT

Afternoon session

2 30-4.30 p.m. PHILOSOPHY AND SCIENCE

5 00 p m. CLOSING REMARKS

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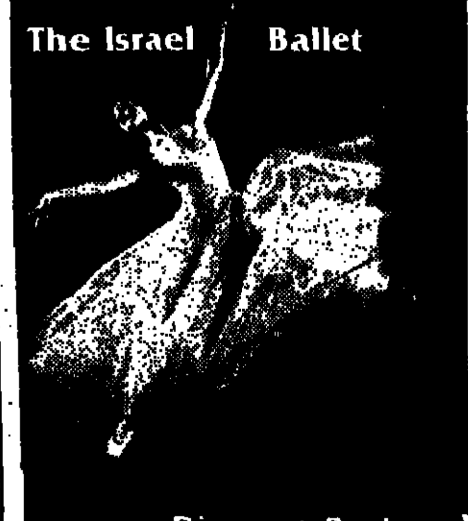

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Inner autonomy

ROCHELLE FURSTENBERG attends a discussion on feminism.

THE SLOGANS of feminism are on the wane. We hear that in America, Betty Friedan has rediscovered the family. Children are "in" again, although this often means one child hurriedly conceived before the biological deadline closes off that option for a woman.

Nevertheless, the forces that gave birth to feminism are still with us. They are the underlying assumptions of our lives in the 20th century, and the challenges they raise for traditional Jewish life and law have to be dealt with if there is not to be schism and schizophrenia between our secular lives and our Jewish lives. Perhaps, with the eclipse of the feminist slogans, we can now face the real issues more reasonably, with less threat to men and tradition. This is a matter of vital concern to everyone for whom Judaism is important.

Testifying to the importance of the subject was the audience that packed Jerusalem's Fisher Hall recently to hear Blu Greenberg speak on her book *On Women and Judaism* which was recently published by the Jewish Publication Society of America. The women who crowded the hall were of all ages and religious orientations, but mainly English-speaking. There was also a sprinkling of men.

The first printing of the book has already sold out. This is hardly surprising since few people are as capable as Blu Greenberg of dealing with the subject with reasonableness and courage, and creating an atmosphere of discourse. The moderator of the symposium, Dr. Dafna Yizraeli, a Tel Aviv University sociologist, quoted Rabbi Emmanuel Rackman, president of Bar Ilan University: "Halachic Judaism will only cope with the challenge of feminism in our day if the pressure comes from those who cherish it."

Blu Greenberg is such a person.

Soft-spoken, balanced, she prefaced her remarks by saying, "Judaism can give a powerful critique about women to the world, but at this symposium I would like to focus on what feminism has to say to Judaism in terms of a basic definition of woman.

"According to the feminist view, women have the same innate potential and needs as men, and these must be given the opportunity to be fulfilled and satisfied. Consequently, each woman is as capable of making decisions and interpreting and determining her own fate as any man. Women should be part of the power structure that determines our lives.

"I used to be wary of talking about power," Greenberg smiled confidingly. "I used to talk about self-expression, opportunity for women, but without power these things aren't assured."

THIS AUTONOMOUS view of women contrasts with the Jewish one which is traditional and hierarchical. "Here," said Greenberg, "women are protected and respected. But they are dependent on men to interpret the Law for them, to represent them in the religious and secular community. As a consequence they are, in some instances, released from religious responsibility. Rabbi Sol Berman of Yeshiva University has suggested that they were exempt from the category known as time-bound commandments, not primarily because of time pressures on a mother and wife, but more as a consequence of 'place,' of giving a woman the option of remaining in the home and not participating in community affairs. Functioning within the home framework, their power was circumscribed and they could be put to legal disadvantage."

GREENBERG argued that the egalitarian view might enhance a more covenantal type of Judaism, indicating that the history of Judaism seems to have been developing in this direction, towards a more egalitarian view with authority based on merit. It moved from a situation when the Law was interpreted by a class of priests to the time, already in the Second Temple period, that this became the function of the rabbis who gained their status through intellectual achievement. She suggested that perhaps the next stage of development was for women to participate in this stronger, more direct, covenantal relationship with God.

BE THAT as it may, the hierarchical view in relation to women's social status has been institutionalized in the Halacha. What was often sociological truth about women in previous generations was codified into the Law. Yizraeli queried whether Judaism might be divided into descriptive and prescriptive elements, but Greenberg pointed out that they were both integrated into Halacha and equally binding — the Jewish community must deal with the whole body of Halacha, grappling with the problems it raises yet remaining true to the spirit of tradition. "I believe," she said, "that where there is a rabbinic will there is a Halachic way."

Pointing to an area where the hierarchical view has put Jewish women at a legal disadvantage, she discussed the problem of divorce. Although, historically, the Jewish woman's situation had indeed improved when it came to divorce, Greenberg called for a solution to the problem of the recalcitrant husband who refuses to give his wife the divorce she requests.

Although a woman can also be recalcitrant and refuse to accept a divorce, the man is psychologically in the more powerful position because, technically, the act of giving a divorce is "the act of the male." In certain extraordinary cases, if the woman refuses to accept it, the rabbis can declare the marriage dissolved through the signatures of a hundred rabbis. Since women have no such recourse, the impression of power is with the man and he might take advantage of it to blackmail the woman.

In Israel, the religious courts can send a recalcitrant husband to jail, although this prerogative is rarely used.

In the Diaspora people often took the law into their own hands to force a recalcitrant husband to accept divorce proceedings.

To illustrate an imaginative means of solving the problem, Greenberg described an incident that took place in one Orthodox community in Canada: "A man tried to blackmail his wife for $25,000 for granting the divorce. The women of the community heard of it and declared, in Trojan-women-fashion, that they would not go to the mikve and therefore would not be able to carry on sexual relations until the woman got her divorce. Social pressure being what it is, the man granted it."

FAR FROM recommending extra-Halachic means, Greenberg demands serious rabbinic attempts to equalize the position of men and women vis-a-vis divorce.

In contrast to this she points to the study of Tora as prototypic of an evolution of attitudes. Although originally perceived as an activity from which women were exempt, where few had direct access to the text, today women are involved in Tora study at all levels. "As I stood at the Kotel on Shavuot night and watched the girls coming from learning sessions all over the city, I realized that a revolution had taken place, a growing process was going on which indicated that Halacha had responded to social forces. Learning is the access route to leadership, authority."

RESPONDING to Blu Greenberg's opening presentation were three prominent women. The first, Dr. Aviva Gottlieb Zornberg, was in the difficult position of being "The Defender of the Faith" when in fact her remarks indicated a difference of emphasis rather than substantial disagreement. Shunning the words "innovation" and "change" she claimed that if we look back to our own sources we will find that the tradition never questions women's ability to affect Halacha. She pointed to the instance of the daughters of Tzlafhad entreating Moses to give them their family's share of land.

"It is often a matter of knowing how to ask the pertinent questions, to formulate the issues," said Zornberg. "It is not a matter of innovation. Passionate interest on the part of women, becoming involved in the tradition, and yet retaining the authenticity of the tradition, will bring about accommodation between the Halacha and the present situation."

The second respondent, Penina Peli, has for many years actively furthered woman's status in Halachic Judaism through her women's *minyan* and her work for women in the divorce process. She perceived the problem in terms of increasing freedoms, reminding Jews that since the Exodus from Egypt they have always been in the forefront advocating freedom. She indicated one must be lovingly critical to the tradition.

This attitude of loving criticism pervaded the packed hall. It was the tone set by Greenberg and echoed by the women who responded to her. It was evident among the women who had given up a Tora class to come to the symposium, and the feminists who had skipped a "consciousness raising group" for the same reason. Some remained skeptical. "Where does all the talk lead us?" they queried.

DEBBY WEISSMAN, an education officer in the Israel Air Force, put the discussion on women in its larger context.

"I am a Zionist," she said, "for the same reason that I am here tonight — because I believe that the Jewish people have to continue a creative dialogue between modern society and the tradition, the Halacha. It must reconstitute the ongoing discourse between the community and the rabbinic authority."

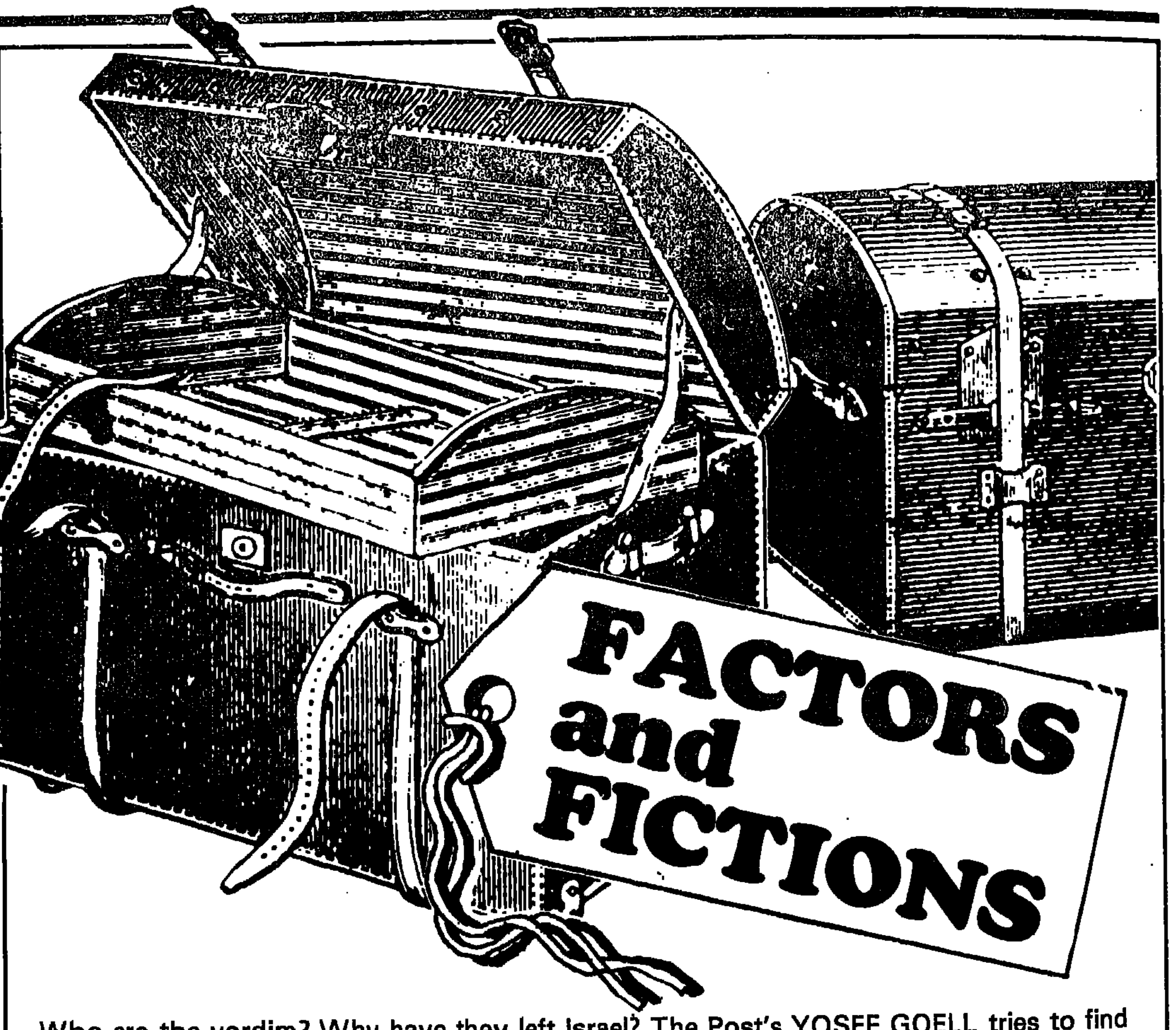
Indicating that ultimately this process could only go on in Israel where Jews are responsible for their destiny, Weissman expressed regret that Greenberg's fine book had come out of Riverdale and not out of Zion.

"There is a gap," she admitted, "between Tora and the community, and we must create institutions, and structures so that Judaism can filter down." She called for "religious *halutziut*," pioneering to create new models that are halachically sanctioned, and pointed to the community to which she belongs as an example of such pioneering. Here, women give talks on the Tora, and on Simhat Tora dance with the Tora and have "aliyot" within women's groups. They also say Kaddish.

The audience included a number of authorities on Halacha and Jewish education who, during the discussion period, echoed and expanded on the issues of women's education. Some questioned if it could be separate and equal; others stressed the importance of men learning to listen to women. It was clear that a frontier had been crossed.

As to the other goals that had yet to be achieved, Greenberg said:

"If we believe that discourse is necessary between tradition and our lives today, that Halacha does not operate in a vacuum, if we believe that Halacha is not static or frozen, but eternal and divine, and yet open to human input, we will yet achieve our ends. □



FACTORS and FICTIONS

Who are the yordim? Why have they left Israel? The Post's YOSEF GOELL tries to find the answers to these perplexing questions in two studies on emigration and emigrants.

WHO ARE the Israelis who have left or are considering leaving Israel? And what made them want to leave? The simplest and most honest answer to both these questions is that no-one really knows.

To be sure, there are many opinions, which is only to be expected from a people who often tend to be long on theories but short on facts. There are *yerida* "specialists" who emphasize economic and materialistic explanations: the difficulty of obtaining a reasonably priced apartment or of getting a satisfactory and well-paid job.

Others prefer more esoteric explanations: cumulative war-weariness or growing dissatisfaction with the reputedly declining quality of life in Israel. Ideological explanations are also given: the decline in Zionist and patriotic education in the schools and institutional and family neglect in inculcating basic Jewish values in the young, and so forth.

The basic lack of knowledge regarding the identity and make-up of the *yordim* and their motivations is interesting in itself. Given Israel's ramified university-based and other research institutions, there should have been no difficulty in obtaining a clear picture of the facts which underlie the problem of *yerida*.

PUBLIC DEBATE has tended to focus in recent years on the question of the number of *yordim*, which itself has not been adequately studied, as pointed out in my first article.

But the more profound lack of knowledge in regard to the make-up and the motivations of the *yordim* and those who may potentially join them would seem to reinforce the suspicion that what is involved here is both a conscious and a subconscious desire not to know. The question is simply too painful, and possibly too dangerous politically.

Nonetheless studies do exist that provide glimpses into the facts behind the various hypotheses. One recent study was carried out in a somewhat improbable setting, the department of economics of the Haifa Technion's School of Industrial Engineering and management by Dr. Stephen Plaut and his seminar students.

Plaut, a former American who was a member of a Zionist youth movement, did his MA in demography at the Hebrew University and his PhD in economics at Princeton.

He prefaced his explanation of the findings of his study by noting that "we don't really know very much about who the *yordim* are or why they have left. No one has made a serious attempt to find the answers to these questions. What passes for answers is mostly loose talk based on personal impressions."

What Plaut did do was to run computerized analyses of various factors reputed to have an effect on or a correlation with *yerida*, with the basic migration figures for the past 31 years provided by the Central Bureau of Statistics during any given calendar year. And they came up with some strange and unexpected correlations.

In his report of the findings, Plaut treads on dangerous ground by using the word factor in the causative sense, which is unproven. The main correlation he found was a value neutral one: the basic growth in population. For every 10 per cent growth in Israel's population, the number of *yordim* grew by half. It would certainly be unjustified to interpret this finding as a causative factor. Israelis who decide to leave do not carry out a preliminary study on the country's population growth before packing their bags.

But this finding does provide some substantiation for the view that tends to explain such population movements as a natural phenomenon common to all immigrant societies.

THE MOST persuasive correlations found in the study were those between fluctuations in *yerida* and a series of material, economic factors, some of them working in directions contrary to accepted suppositions.

Standard of living, as measured by real per capita consumption, for example, had an important effect. For every 10 per cent rise in the average standard of living, so defined, the Plaut study found a decline of between 12-40 per cent in *yerida*.

Plaut adds that this effect was in all likelihood even stronger than the aggregate figures indicate. For one should also take into account the fact that the number of those who go abroad as tourists or for higher education tends to rise concomitantly with the standard of living, which makes such travel financially possible for a larger number of people. Thus, the overall correlation which shows a decline in *yerida* with the rise in the standard of living should be taken as even higher than indicated.

On the other hand, the rise in unemployment in the U.S., the main goal of *yordim* in recent years, and the decline in the standard of living there, due to inflation, has had no noticeable effect on *yerida*.

This is an interesting finding in view of the undisguised expectations of Israeli officials concerned with *yerida*, that the rise in perceived economic hardships in the U.S. and Canada would indeed dissuade potential *yordim* to those countries. A recent lengthy Israel television report devoted to the subject of unemployment in the U.S. obviously had such a purpose in mind.

ISRAELI inflation has very definitely had an effect, however. For every 10 per cent rise in inflation here, out-migration has grown by 17-47 per cent. Surprisingly, fluctuations in local unemployment have had a much smaller effect. For every 10 per cent rise in unemployment, the number of *yordim* has grown temporarily by only 2-4 per cent.

This latter finding can be interpreted as corroboration of the suspicion that it is not the down-and-out Israelis who are candidates for *yerida*. By definition, they wouldn't have the price of the ticket, and the same factors that often make them unemployable or only marginally employable in Israel would tend to persuade them that their chances of faring better abroad are slim indeed.

THE MOST unexpected correlations came up in regard to the price of housing. Israeli officials concerned about the upward turn in the curve of *yerida* see the skyrocketing cost of housing as one of the major culprits. Every one of these officials, from Shmuel Lahis of the Eli movement, the major anti-*yerida* lobby, to Deputy Minister Dov Shilansky, decries the ruinous effect of housing prices which have placed an average apartment beyond the reach of the vast majority of young Israeli couples.

One of the solutions for these young Israelis who are denied their basic right to a home of their own, is to go abroad, either permanently or to earn the money to buy an apartment on their return after a few years.

Not so, or at least not proven, says Plaut. The correlations arising from his study show just the opposite. Every 10 per cent rise in the real price of housing is correlated with a 5-8 per cent *drop* in *yerida*. Plaut explains this unexpected finding by linking the rise in the price of homes to the increase in the wealth of Israeli families, and recalls the earlier finding that a rise in perceived material well-being tends to reduce *yerida*.

Plaut notes that this correlation was so unexpected that it was checked out by a number of different methods, but they all resulted in the same answer.

ON THE other hand, analyses of the effects of non-economic factors came up with negative results. The Yom Kippur War was followed by a trebling of *yerida* the following year. But most of these were attributed by the study to economic factors, and only 2,800 *yordim* that year were motivated by the war. Previous wars either had no effect on the rate of *yerida* or actually caused it to decline.

Plaut concludes: "The government has so far reacted to the phenomenon of *yerida* with a series of misguided activities. At the beginning, financial inducements were offered to *yordim* who would agree to come back. It is doubtful whether these inducements influenced even one family to return. It is much likelier that they had a much greater influence in persuading some families to leave Israel with the intention of benefiting from them on their return.

"In a second stage, the government directed tremendous sums to the housing market for the ostensible purpose of helping young families to buy homes. But not only did these budgets not lower the price of housing — it appears that the opposite occurred, that they worked towards increasing prices even more with the rise in demand for housing generated by new young families subsidized by the Ministry of Housing. In any case, the study has shown that rapidly rising housing prices have had nearly no effect on *yerida*."

What Plaut the economist believes is so mundane as to be frustrating: fighting inflation and renewing economic growth and productivity are not only good for the Israel economy, but also good for dissuading potential *yordim*.

DR. AHARON FEIN'S 1978 doctoral dissertation on "Israeli Emigration to the United States" is one of the few good field studies on *yerida*. It is based on 1,168 questionnaires sent to Israeli students and professionals who had been in the U.S. for more than a given period at the time the research was conducted in the mid-'70s.

Its main limitation is the restricted nature of the population studied, whose motivations and problems are not necessarily those of other *yordim*.

Fein's conclusions in regard to one major question are quite similar to those deriving from the Plaut study: the major motivation of the *yordim* is to be found in the sphere of financial or occupational considerations. Or, in Fein's words: "The main factors in the immigration of Israelis to the U.S. lies in the limited attractiveness of Israel regarding job opportunities and professional advancement.... People do not leave because they do not have a job in Israel but rather because jobs in the U.S. are more attractive."

Fein asked his respondents to rank the factors which they thought encouraged people to leave Israel. (These were *yordim* or potential *yordim* expressing their assessment of what motivates other *yordim*.) The first three factors, listed as being far ahead of all the others, were: better job opportunities in the U.S.; higher standard of living in the U.S.; and general dissatisfaction in Israel with both economic and non-economic conditions.

Such considerations as "reserve military duty in Israel," "lack of privacy," and "discrimination" were placed towards the bottom, with "lack of patriotic feeling towards Israel" being placed last.

So when Fein was asked whether he wouldn't emphasize the need to concentrate on basic changes in the education of young Israelis, with the aim of instilling a greater sense of patriotism and of devotion to the country, he predictably said no.

"I wouldn't invest much effort in that direction. First of all, we really don't know how to affect motivation. But beyond that, from my own experience as a former paratroop officer who has met many of Israel's finest among the *yordim* in the U.S., I don't think it would make much difference.

"Many of the *yordim* are people who gave their all to Israel at one stage of their lives. Many of them had the best patriotic education, in kibbutzim and youth movements. What could we add to such an education? I've come to the conclusion that the major problem does not lie in education. But there are many practical things we could do that would have an impact on *yerida*."

PUBLIC FIGURES, by contrast, tend to put their faith in revamping fundamentals in the education of Israel's young. Dov Shilansky, in a report submitted to Prime Minister Begin in March, several months after he was appointed to coordinate the government's drive against *yerida*, had the following to say under the heading, "Motivations for Yerida."

"*Education:* The lack of sufficient education, and especially of education emphasizing nationalist-Zionist roots and values, which has been responsible for many of the ills of Israel society, is also one of the major causative factors of *yerida*. Changing these trends and broadening education to emphasize the inculcation of national goals, visions and challenges, is of necessity a prolonged process whose results cannot be immediate."

This sort of rhetoric is extremely common here — confrontation with seemingly intractable problems usually elicits prescriptions for more value-oriented education, without anyone explaining exactly what should be included or how it is to be done.

One aspect of education that does have a bearing on *yerida* is rarely mentioned: the imparting, both at school and at home, of the early Zionist values that posited a revolutionary attitude towards the nature of the Jewish people and of the Jewish individual. Zionism in recent years has come to be nearly synonymous with Israeli patriotism.

But it may be argued that Israelis remain one of the most patriotic people in the latter half of the 20th century. The problem is not so much flagging patriotism as the ascendancy of other — traditionally Jewish — values which clash with an individual's readiness and determination to structure his personal life to parallel the Zionist vision and the growth of the Jewish State, and to contribute to them.

Israelis are used to speaking derisively of the change in values which has resulted in the Arabs from the occupied territories doing nearly all the "dirty work" and much of the physical labour in Israel. They seldom realize that this shift has also had a profound effect on *yerida*.

For example, while there is absolutely no reason to impugn the patriotism of the thousands of young Israelis who have gone to study medicine in the cities of north Italy, or more recently in Rumania, any objective observer would have to conclude that most of them will eventually swell the ranks of *yordim*, despite the fact that few contemplated *yerida* when they first left for Bologne or Bucharest. There simply is no need for such a large number of young physicians in Israel.

BUT JEWISH sociological patterns of the past century and more were such that an inordinate number of families and youngsters still have their hearts set on medical careers. This pattern has by and large enabled Jews in the Diaspora to earn higher-than-average incomes and to practise more satisfying careers than those of their host populations. Israel was supposed to be different and for some time was different. The trend in recent years has been in the direction of reverting to Diaspora Jewish occupational and aspirational patterns.

Early Zionist theoreticians commented on the dysfunctionality of such patterns and predilections in the unprecedented, revolutionary situation of an all-Jewish society. They were absolutely right; it is the later generations of Israelis who have backslid into earlier, more tenacious Jewish attitudes. If this backsliding is permitted to continue, many more individuals, particularly from the more established parts of the population will find themselves unexpectedly confronted with soul-wrenching choices between their love for Israel and their devotion to career.

The greater emphasis placed during the last decade or so — in the educational system and in the home — personal success and career orientation, is a prescription for ever growing, albeit unintended, *yerida*.

The biggest change of all, it would seem, has occurred in the degree of private legitimation of *yerida*. Publicly, all Israelis are dead set against it. But as the phenomenon has grown apace, and especially as it has affected veteran Israeli families and Israel's finest sabra types, one comes across a dichotomy that is humanly understandable: "It goes without saying that I am against *yerida*; but my own personal *yored*, that's something else."

And there are a growing number of Israeli families who have their own personal *yored* and find themselves caught in this emotional and ideological bind.

LEGITIMATION of *yerida* takes strange forms. Even the most outspoken opponents of emigration make pragmatic exceptions. "One cannot expect such Israeli virtuosos as Yitzhak Perlman and Pinhas Zuckerman, whose adulating audience is the entire world, to bury themselves and their God-given talent in a tiny backwater like Israel."

Opinions differ over whether this dispensation should also be accorded to talented academics, and alumni of Hadassah's medical school, all of whom automatically take the U.S. qualifying exams upon graduation, and possibly even to talented football players.

These differences of opinion often tend to be linked to class and ethnic origin. And these differences extend even further in regard to the attitudes one should adopt to outstanding financial success stories among the *yordim*, such as Mechoulam Riklis and the Nakash brothers of Jorduche Jeans fame.

It seems that there is widespread approval of the emigration of Israeli criminals who have made their infamous mark abroad in recent years. This despite the recorded arguments of early Zionist theoreticians concerning the emergence of Jewish robbers and prostitutes in the promised land as a sign of the normalization of the Jewish nation.

BUT WHAT are we to make of the following?

Niether Dov Shilansky nor Shmuel Lahis can be accused of "being soft" on *yerida*. But both of them, using almost the exact same words, seemed to condone the emigration of professionals who found Israel "too small" for them.

"Why should we condemn an Israeli physician who has gone to practise abroad because his field here is extremely limited as being less Zionist and less patriotic than the Zionist Jew abroad who refuses to come on aliya?" they asked me.

Both, however, were highly critical of the non-professional Israeli who leaves simply because he wants to make more money elsewhere.

Legitimation, too, is a funny thing. For some, Perlman and Zuckerman are legitimate exceptions; for others, Riklis and Nakash; and for others, the young Israelis who leave to sell *humous* and *tehina* in Brooklyn.

What is being done about *yerida* will be the subject of the final article in this series.

Shmuel Lahis has asked that I correct a statement attributed to Dr. Eytan Sabatello in my last article, which claimed that Lahis had obtained American citizenship while abroad as a Jewish Agency *shaliah*. I am glad to publish his denial and to express my regret at not having checked out the statement with Lahis. □

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danish

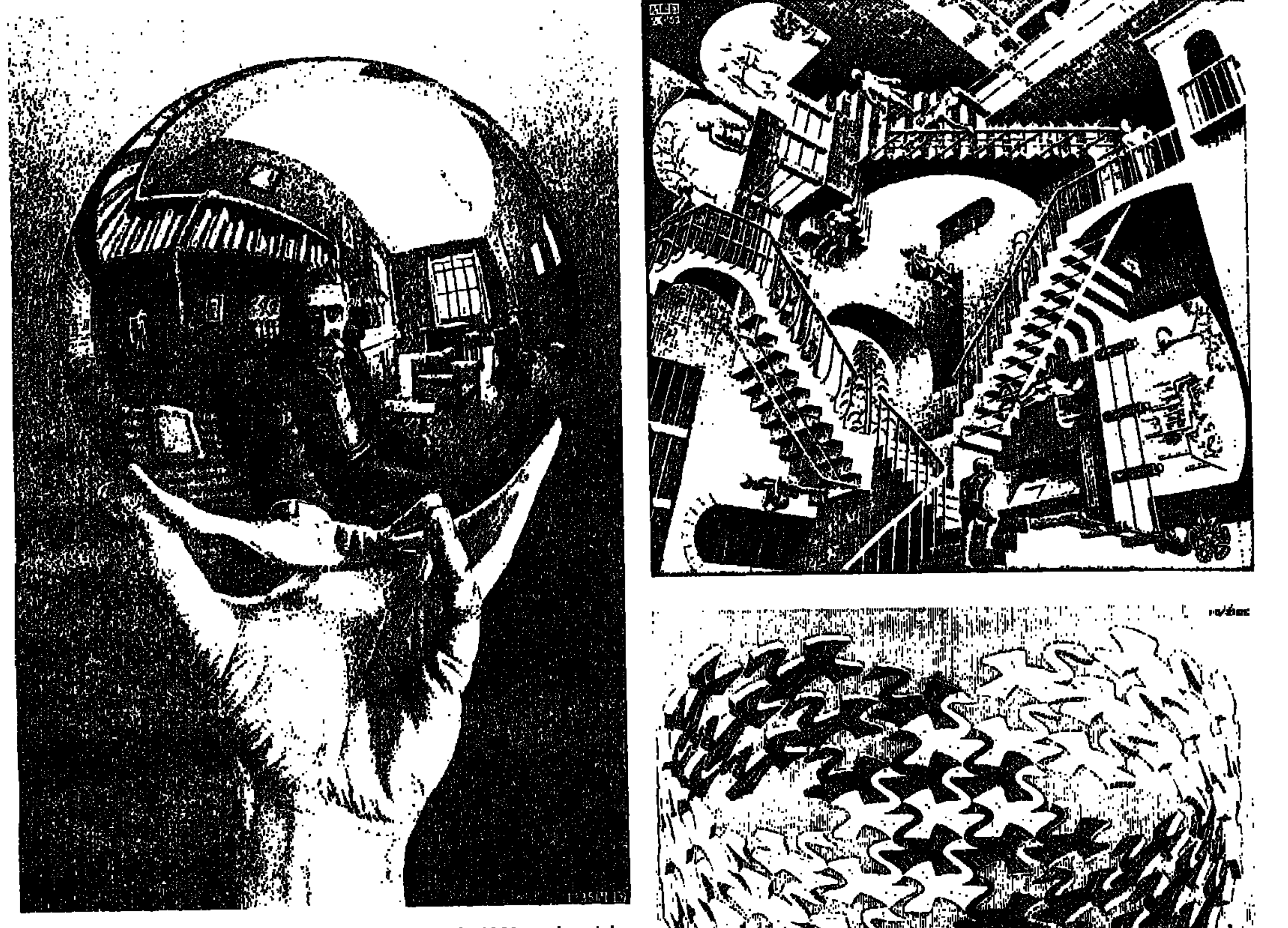
Escher: seeing versus believing

Meir Ronnen

FEW ARTISTS have caught the Israeli imagination like the late Dutch graphic master M.C. Escher (1898-1971), whose work was first seen here at the Israel Museum a decade ago, at a loan exhibition from The Hague. A book of his work (Oldbourne, London) subsequently sold here like hot cakes.

Not that Escher was a great artist in the pure aesthetic sense. But his optical and geometrical illusions, his philosophic and psychological appositions and virtuoso pattern combinations of black and white, good and evil, hunter and hunted, all fascinated a public largely bewildered by more *avant garde* developments in art. Escher was mysterious and intriguing, but ultimately accessible to everyone.

A massive show of 270 prints and studies by Escher, as well as few of his original woodblocks, which opens at the Israel Museum's Spertus Gallery on Tuesday, is bound to be a smash hit. The cream on the cake is that this entire collection is a gift of Charles and Evelyn Kramer of New York to the Museum's Department of Drawings and Prints.


M.C. Escher: Hand with reflecting globe, lithograph, 1953; and at right, "Relativity," lithograph, 1953; and "Swans," a wood engraving, 1956. From the Charles and Evelyn Kramer gift to the American Friends of the Israel Museum, which goes on show this Tuesday.

MAURITS Cornelis Escher was born in Leeuwarden, Holland and from 1919 to 1922 studied at the School of Architecture and Ornamental Design at Haarlem, under the great Dutch-Jewish graphic artist S. Jessurun de Mesquita, who was one of his most formative influences (Mesquita was deported to oblivion by the Nazis although then well into his eighties; his work may be seen in the Israel Museum's Gallery of Martyred Artists).

Escher spent the rest of the Twenties and Thirties in Italy, Switzerland and Belgium, returning to Holland in 1941. It was only at the end of the war that he began to develop the transitions and illusions that made him famous, like the hands drawing each other (1948); the flying fish catching the swans ("Pre-destination," 1951); the tetrahedral "Planetoid" (1954); the ascending and descending steps (1960) and the famous self-feeding ascending waterfall (1961).

This collection will give us a much more complete look at Escher: about half the items date from 1916-37 and stress the younger artist's dramatic, sometimes apocalyptic view of nature, as well as his interest in various graphic techniques for their own sake. Escher the master draughtsman was also a master of lithography, woodcut and the mezzo-tint form of etching.

SOME OF Escher's work employs cartoon-like figures and monsters or combinations of man and machine, much like the work of Time Magazine cover artists of the Forties. It is easy to dismiss some of these as banalities. Yet there is more to Escher than mere trickery. All of his ideas express a concept, like his endless Moebius bands with their in-and-out surfaces, an echo of recent discoveries in biophysics. Escher offers us vistas of unlimited space, essays in the nature of endless spirals, mirror images, spherical reflections, structures of crystals, inversions that are both convex and concave, conflicts between the flat and the spatial, perspective with contradictory vanishing points, illusions of anti-gravity and, finally, his "impossible" buildings.

Much of his work seems to have interacted with that of Vasarely; and his self-drawing hands may have inspired Saul Steinberg to similar themes. But, as I pointed out on the occasion of the previous Escher show, there isn't any real humour to Escher. Perhaps his greatest mistake was in expecting us to take his work seriously. Yet the fascination remains. Perhaps we would be only too glad to have our world turned inside-out. □

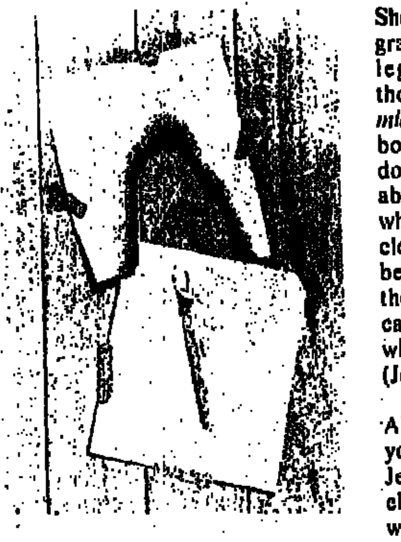
Trumping oneself

Meir Ronnen

IS THERE LIFE after *trompe l'oeil?* There might be for self-taught Benni Maor (b.1954), who, in a large show of flat, photo-tricky effects, also shows an unusual and painterly portrait of a cat's back and a straightforward but very convincing pencil drawing of two well-known blind beggars. Maor tries to turn the tables on his realism, contrasting the flat with the apparently three-dimensional by "melting" the colour of match sticks, light bulbs and fruit; or by depicting "three-dimensional" paper burnt by a pencil drawing of a candle. One can't flog such a simple idea *ad infinitum*; Maor should put his considerable talents to better use.

True colourists are fairly rare here; one of them is Tamar Dubrovsky (b.1946) who graduated from Haifa University's Art Department a decade ago and who has since worked in Paris and California. Her luscious, low-key abstract canvases, arrived at through landscape, come of a line that can be traced back through her sometime teacher Fima to France's Esteve and De Stael. She has not yet arrived at a good clothes horse for her colourful garments: her compositions are at once cluttered and diffuse. As soon as she learns that less is more, the results should be spectacular. Incidentally, there are too many of her strong paintings fighting each other in this fairly small space; some fine works are at first invisible.

In the adjoining hall, two young women who share a studio show


Benni Maor: trompe l'oeil composition (J'lem Artists House).

paintings made with the critical participation of the other. It appears that the line was drawn at actual brushwork, for the works of Miri Sheffer, and Ofra Misher, both graduates of the Art Teachers College are distinctly different, though both are touched with the *midrasha* "look": decorative, storybook cyphers of real life. Sheffer does little cars chugging through abstract fields of decorative colour while Misher does milky versions of clouds and hills. The pair no doubt benefited from their exchange but there isn't any way in which the casual visitor can get any idea of the what or how of their experience. (Jerusalem Artists House).

ANTON BIEDERMAN is another young Tel Aviv art teacher. His Jerusalem debut is devoted to an elegaic series of vertical canvases which take the female model as their point of departure. Biederman's nudes are highly formalised, alternately loosely and stiffly painted and nothing if not ephemeral. Despite many nice passages and patches of pleasing, low-toned colour, his works all contain unwitting harmonic and compositional contradictions. Needs a further think (Alon Gallery, cnr. 51 Palmach, J'lem).

ROCK STARS often become millionaires by purveying a form of stylized pornography and violence to the frustrated poor. Some of the cheapness and artificiality of their presentation and makeup is echoed in the cheap effects obtained by Maya Cohen-Levy (yet another Tel Aviv art teacher) in her series of collage paintings of rock stars, made from photographs with coloured paper and industrial paints. Young Cohen-Levy (how did a girl with a name like that get into Heavy Rock?) presents her crudely painted stars with their phallic microphones against a background of taped rock. Two of the ravening heads are very effective, while a semi-abstraction has some boldly effective passages, but in general the approach is too instinctual and crudely handled to be of real interest. (Debel Gallery, Ein Karem). □

The Zeitgeist of Klee, Benjamin and Scholem

AN UNUSUAL Memorial Exhibit to the late Professor Gershom Scholem (1897-1982) went on show at the Israel Museum this week.

It consists of a pen, ink and pastel drawing of an angel by pioneer modern artist **Paul Klee**, who also taught at the Bauhaus, the progressive German school for arts, architecture, design and crafts that was closed by the Nazis. Accompanying the Klee is a text written by the Israel Museum's ESTHER MUCHAWSKY recounting how it formed an aspect of a friendship between Scholem and another distinguished German Jew, **Walter Benjamin**. An extract of the text appears below.

GERSHOM SCHOLEM, the distinguished scholar and philosopher, who died in Jerusalem this year, emigrated from Berlin to Jerusalem in 1923, and taught Jewish mysticism at the Hebrew University for many years. He wrote outstanding works on mainstreams of Jewish mystical thought which earned him recognition as the leading authority in this field.

An important friendship in Scholem's life, from his youth, was with the philosopher and literary critic Walter Benjamin (1892-1940) who shared Scholem's interest in philosophy, theology, history, and especially, a positive attitude towards metaphysics.

One fascinating example of this was their relation to the drawing *Angelus Novus* (New Angel) painted by Paul Klee in Munich in 1920. Bought by Benjamin, it became for him, throughout his life, the most precious thing he owned; he attributed to it a meaning directly related to his life and ideas. In 1933 he wrote two esoteric autobiographical essays about the painting and often discussed it with Scholem, in whose home he occasionally left it for safekeeping. Scholem wrote an elaborate interpretation of Benjamin and his angel in 1972, 32 years after Benjamin's suicide.

It is thanks to Scholem's analysis that Benjamin's relation to the angel and the friendship between Benjamin and Scholem have become apparent to us.

'SATAN'S ANGEL'

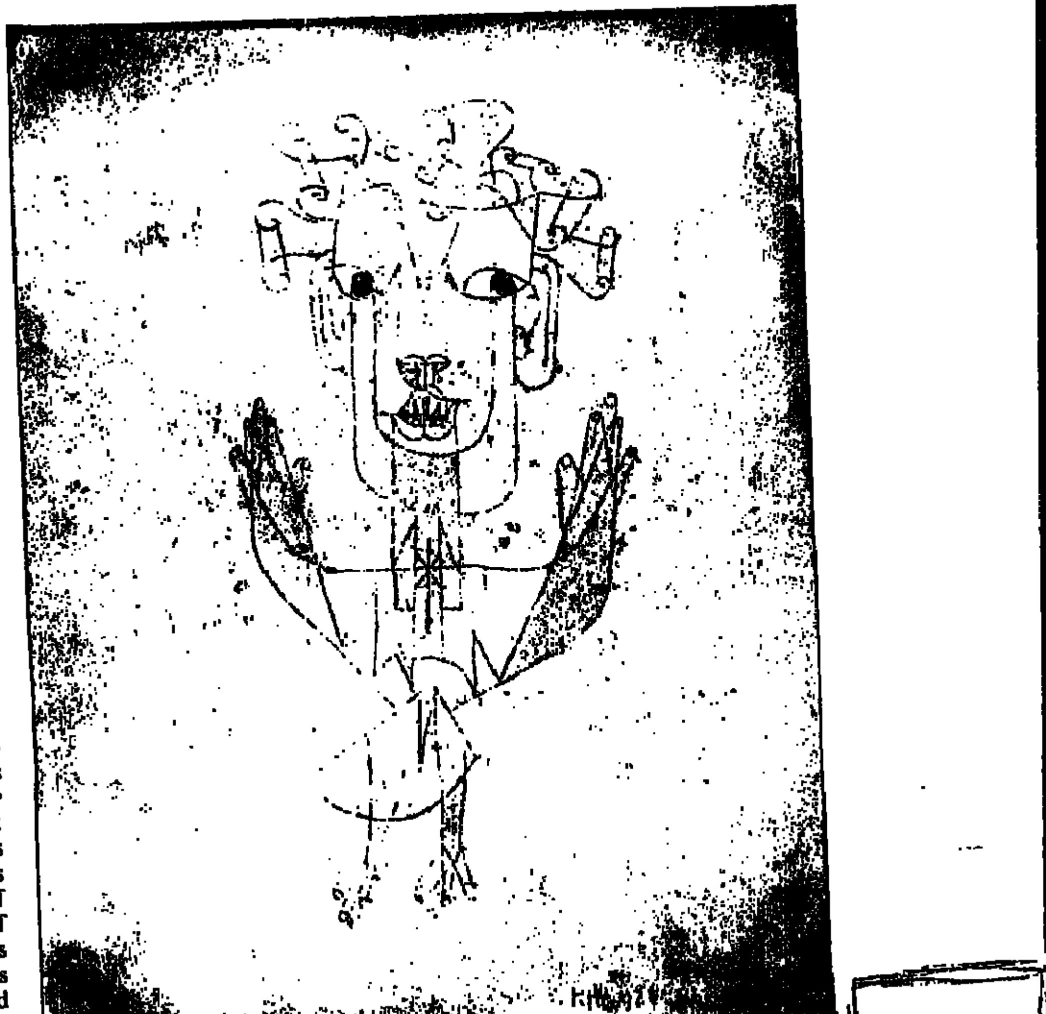
In his exposition, Scholem first offers a personal-mystical interpretation of Klee's angel, as having a magical-occult connection to Benjamin. According to a talmudic legend, God creates a multitude of angels every second, to praise him for a moment before vanishing again. Benjamin thought that by closing Klee's angel in his room, he had interrupted him in his hymn, whereupon the angel took vengeance by sending him his female counterpart. According to Scholem, Benjamin meant a woman whom he loved in a secret unrequited love. Benjamin called the angel Agesilaus Santander, an anagram for "Satan's Angel."

Scholem explains that in Jewish tradition, each man has his personal angel representing his hidden self, which is often in conflict with his obvious self. Benjamin saw his secret other self in the Angelus Novus.

Scholem also gives us a second, historical, interpretation of Benjamin's angel. In his *Theses on the Philosophy of History*, Benjamin describes the angel of history as looking on what we call past events and what he, the angel, sees as debris, without being able to stay and fulfill his mission by joining what has been smashed and awaken the dead, because a storm from paradise — which we call progress —propels him irresistably into the future to which his back is turned. Benjamin's melancholy view of the historical process is here reflected in the angel, leaving only a transcendental hope for a transcausal interference to disrupt this desperate cycle.

'MAKING VISIBLE'

It was often said of Paul Klee that he was capable of reproducing conceptual and metaphysical elements in his art. Klee himself said (*Creative Confession*, 1920) that "Art does not render the visible but makes visible." In this respect, Klee's angels — he painted over 40 of them, mostly in in the last years of his life — are mystical messengers from the other world. Angelus Novus thus evoked reflections and feelings that served to connect Klee, Benjamin and Scholem in a common *Zeitgeist* of metaphysical cognition. □


Paul Klee (1879-1940): Angelus Novus, 1920, pen, ink and pastel. Anonymous loan to the Israel Museum.

Adams' magnificent West

Gil Goldfine

IT IS little wonder that **Ansel Adams** is considered the "grand old man" of American photography for at 80 he is actively creating singularly beautiful photographs that continually add dimension to an already astounding body of work.

The 46 prints of the American West being exhibited at the Tel Aviv Museum (sponsored by the American Cultural Center) show that Adams is one of the greatest landscape photographers. His observations, whether of close-ups of elegantly slim aspens or monumental rock formations bounded by sky and cascading waterfalls, always maintain a definite personality, a framed image that is stable, clearly stated and unique in that it exudes a sort of eternal presence. Whether in sunlight, cloud cover, fog, snow, at evening, sunrise or sunset, Adams controls the different conditions and has a fantastic sense of clicking the moment of truth.

The hushed expanses of Yosemite National Park, its towering peaks and snow trimmed pines, is one of Adams' favorite corners. "Dunes, Oceano, California" is outstanding, showing several layers of overlapping sand dunes, each of individual character formed by the wind. The design quality is conceptually akin to "Sierra Nevada, Frozen Lake and Cliffs" shot in 1932, an abstracted fantasy in which rock and water gel into serial greys ending in darkly illuminated ebony black.

These photographs are some of the finest ever shown in Tel Aviv. They not only represent a person but capture the essence of a region. The stunning visual impact is a product of Adams' respect sincerity and amazing technical facility. Don't miss. (Tel Aviv Museum, King Saul Blvd.). Till July 28.

RAN SHECHORI'S recent paintings raise more questions than they try to answer. Is it crucial that a painting have a specific objective that operates through a central force whether it be the subject, the technique or the basic abstract elements of shape, line etc? Are paintings created to advance or intimidate the viewer's art ideal? Is it to an artist's advantage to skirt basic issues about his work or is it to his advantage to be direct and honest about what he wants to accomplish even though it might cost him passing grades? Shechori places one in a difficult position, for there seems to be a big gap between his aims and achievements.

Basically, Shechori shows two kinds of pictures whose subjects are controlled by ambiguity. An empty bedroom indicates alienation or possibly rejection — or simply contemporary genre. A second series depicts the close up, cropped torso of a dressed female figure who also appears as a full figure standing with her back towards the gallery in a full-size canvas. The realistic painting, if realism is Shechori's aim, is inadequate in terms of structural drawing and the application of pigment for modelling forms. Colour, a dirty neutral palette and serves no real purpose except in one bastard canvas where pink legs are contrasted with a yellow chest then zonked together by a violet kimono. Schechori's paint quality is neither illusionistic nor expressive. It is an impasto technique that is muddy and confusing. The sexual theme is there but is masked in a shadowy undercurrent, not explicitly stated. Why? Shechori is hedging. His paints this time are both evasive and artistically unsteady. (Mabat Gallery, 31 Gordon, Tel Aviv).

"WE HAVE no way of escaping physical death," says Yuval Danieli, a kibbutz artist who, having made that statement, goes on to show more concern with the spiritual renewal of our lives and the search for attitudes by which we can set standards for the future. Secretary of Kibbutz Hama'apil and a third-generation settler, Danieli is searching for the fountain of continuity that will enrich his particular style of life. He has created textural pictogramic reliefs in which he combines archaeological sherds with contemporary grave stones, tilled earth, white lime and photographs of A.D. Gordon, (whose philosophy and writings related to the function of working the land).

Dita Amiel: mixed media (Sara Levi Gallery, Tel Aviv).

Apart from the mixed-media reliefs Danieli has constructed a draped bier, whose mud slab base is the stage for a draped coffin upon which sits a fine looking shovel, a definitive symbolic image of a problem whose roots are entangled in the short history of Israel and its Zionist ideals. (Kibbutz Gallery, 25 Dov Hoz, Tel Aviv). Till June 30.

IN HER first solo show Dita Amiel puts together a scrapbook of favorite Hollywood gods and vamps, pasting them down with mythological corners so that a large photo of Greta Garbo is matched by a golden Mesopotamian winged man-bull. Gary Cooper "draws" his six shooter against the riduculed "redskin," though High Noon had nothing whatsoever to do with the "savages" of the Plains. Gable, Deitrich and Bogart are also represented in this oversimplified series. Amiel's thesis conjugates mythology in an obvious fashion and the physical product doesn't carry enough personal initiative via paint, rendering or solid composition to warrant any serious consideration. (Sara Levy Gallery, 10 Pineles, Tel Aviv). Till July 8. Daily from 6-8 p.m.

SARAH SPIVAK'S acrylic paintings are emblematic close-ups of clothed female forms. Not only are the pictures painted with no apparent talent, but the basic drawing of even the simplest of objects is second-rate. Why the Artists Association, with the financial backing of Bank Discount, supports such a purely amateur level of performance is beyond comprehension. This exhibit reflects the ineptitude of Israel's only professional Artists Association, established many years ago to maintain standards and share common interests. (Artists Pavilion, 9 Alharizi, Tel Aviv). Till July 8.

A captured Vietcong holds aloft his American-made M3A1 "grease gun," one of the weapons described in "An Illustrated Guide to Rifles and Sub-machine Guns" by Major Frederick Myatt, MC (Salamander, £5.95). The series also includes Myatt's guide to pistols and revolvers.

Arms and the man

THE ARAB-ISRAELI WARS by Chaim Herzog. London, Arms and Armour Press. 368pp. £11.95.

Benny Morris

PROPAGANDA and history should not be mixed. Inserting history into propaganda usually blunts propaganda's persuasive power. Inserting propaganda into history tends to twist the history.

Chaim Herzog's new book, *The Arab-Israeli Wars*, covering 1948, 1956, 1967, 1968-70 (the War of Attrition), 1973 and the Entebbe raid, goes a long way towards substantiating the second assertion.

In trying to portray the Yishuv in 1947-48 as the underdog threatened with extinction by Arab military Goliaths, Herzog asserts that "the total armament at the Haganah's disposal in 1947 consisted of 900 rifles, 700 light machineguns and 200 medium machineguns." The real figures for September 1947, culled from a report in the Ben-Gurion *Papers and published by Meir* Pa'il in his authoritative study of the Haganah (which unaccountably does not appear in Herzog's bibliography), were 10,489 rifles, 2,666 sub-machineguns, 702 light machineguns, 86 medium machineguns, 672 2" mortars and 92 3" mortars.

SURPRISINGLY, Herzog, a former director of military intelligence, fails to make clear the desperate straits of the Israeli forces in the month between May 15 and the start of the first truce — the only period when the Arabs clearly had *the advantage in material and* organization, if not in actual fighting manpower, during the whole war.

The complete reversal of the fortunes of war at the end of that truce, thanks to the massive influx of arms and recruits to Israel and the thorough reorganization of the Israeli logistical and command structures during the cease-fire, which made the subsequent swift victories possible, is not properly treated.

Netanel Lorch's *The Edge of the Sword* gives an altogether better assessment of the 1948 war.

Summarizing that war, Herzog writes: "Two large refugee problems were created as a result of the conflict, each encompassing approximately 800,000 persons: a Palestinian Arab refugee problem and a Jewish refugee problem, the latter created upon the establish*ment of the State of Israel when the* Jewish populations in Arab countries were exiled from their countries."

This may be Israel's line at the UN where Herzog served as Israeli ambassador, but it won't wash as history. The comparison is not credible; the symmetry defined is spurious, *and dovetails with Her*zog's unsatisfactory treatment of the precipitation of the Arab flight from Palestine in the spring of 1948.

NOW for Herzog's treatment of the 1967 war.

Describing the Jerusalem Brigade's capture of Government House and the Sur Bahir Height (Mutzav Hapa'amon) on June 5, Herzog writes: "The...brigade had thus cut off the area of the Hebron Hills, which was to have been a jumping-off ground for the Jordanian forces in the direction of Beersheba and the Negev, with a view to linking up with the Egyptian *forces...*"

Herzog does not tell us where he discovered evidence to support the contention that the Jordanians planned or intended to lunge towards Beersheba. (The book has no footnotes, a serious flaw in any form of historiography.) But he does tell us earlier that the Jordanians had only one brigade stationed in the whole West Bank area south of Jerusalem, which they did not attempt to reinforce during the brief war. Was it with this force that Hussein intended both to hold the Hebron-Bethlehem-Samu'a-Dead Sea area and lunge deep into Israel? If the Jordanians had at any stage before or during the Six Day War any aggressive-expansionist intentions vis-a-vis Israel, surely they were directed at the narrow coastal waist from Samaria, where the Arab Legion had stationed three or more *of its brigades.*

Also, in justifying Israel's conquest of Jerusalem and the West Bank, Herzog makes much of Jordan's "bombardment... (of) the centre of the city of Tel Aviv" (sic) and of Jordanian air attacks on "targets in Israel...[the] main target being a minor Israeli airfield at Kfar Sirkin."

These "Jordanian air raids," in Herzog's analysis, triggered the Israeli air strike on Mafraq and Amman, in which Hussein's mini air force was destroyed on the ground.

The fact that Jordan entered the war and began firing on West Jerusalem targets after being warned by Israel on the morning of June 5 was sufficient reason for the Israeli strike into the West Bank — the marshalling of additional, dubious reasons and explanations for Israel's action is propaganda, not history.

BUT MANY of the errors in this *book are purely and simply factual* rather than a product of argumentation or political persuasion. He has Mordechai Gur's paratroop brigade fighting on the Golan after completing the conquest of Jerusalem. (This same mistake — confusing Gur's reserve para brigade with another one — also occurs in Col. Dupuy's *Elusive Victory.)*

Herzog states that Israeli losses *on the Jordanian front* in 1967 were "approximately 550 dead" — more than twice the actual number. (The total of Israeli dead in the Six Day War was 750-800.) Regarding 1973, Herzog has Syrian war dead at 3,500 (IDF estimates say 8,000-10,000) and gives no figures for total Israeli or Egyptian casualties during the war.

Herzog suggests that the Egyptians "did not react" against the Israeli forces during the Gulf of Suez armoured commando raid of September 1969 because "the last troop movements they ever expected to meet were Israeli forces *on their side of the Gulf.*"

However, as has frequently been noted, Egyptian surprise was in fact largely due to Israel's use of captured Soviet armour in that raid — which the Egyptians thought was manned by their own forces.

Herzog speaks of "belts of light machinegun ammunition" in 1973, when — in the Israeli army — only medium and heavy machineguns (such as the MAG and the Brownings) have belts; the light machineguns (FNs in 1973) use magazines.

Herzog has the Egyptian troops entering Sinai on May 17, 1967 *rather than May 15; has* Liddell Hart as the man who "coined" the strategy of the indirect approach (when it is as old as the Bible); has Israeli "Mystères" (rather than Super Mystères and Mirages) shooting down the Syrian MIGs on April 7, 1967. *And so on.*

FOR THE lay reader, this book may usefully serve as a general introduction to the Arab-Israeli wars. But the compression of five wars into one volume inevitably means that the skeletons have been left and most of the flesh and skin have been cut away.

I found fresh and interesting material only in the nine-page section on the Entebbe raid—obviously based on interviews with one or more of the participants, as well as written sources. ☐

War's clouded annals

AMONG LIONS by J. Robert Moskin. Arbor House. 389 pp. $16.95.

Abraham Rabinovich

THE BATTLE for Jerusalem in 1967 was not very big as battles go. It was smaller by far in casualties and duration than the battle fought in the same city in 1948. But it was a watershed event. The future of Middle East peace negotiations still hangs in large part on the ability to settle the outcome of those 48 hours *of warfare to the permanent* satisfaction of both parties to the conflict.

Moskin's book is the first on the subject to attempt to cover, to some extent at least, the Arab as well as the Israeli side of the battle, and as *such should have been the definitive* book to date. Unfortunately, it is a disappointing, annoying work.

Among Lions reworks old material in a curiously turgid style that makes for difficult reading. Moskin, a former foreign editor of *Look* magazine, has chosen to present much of the story not as a running account by himself but as a collection of quotes from people he interviewed. He has been faithful to his tape recorder, presenting every banal, rambling remark instead of using his critical perception to sift truth from bombast and substance from irrelevance.

As a second-generation book, it should have been able to cut through the clutter of facts and the breathlessness of earlier works to provide perspective, a clear dramatic account and definite conclusions. However, it is even more *confusing than earlier works, lacks* dramatic tension and meaningful insights, and is full of minor errors.

It was not, for instance, paratroopers who placed an epitaph honouring Jordanian soldiers for their bravery on a mass grave on Ammunition Hill but *Jerusalem Post* Art Editor Meir Ronnen, who had been posted with his Jerusalem Brigade *unit in a trench opposite* the hill. It was not a Harel Brigade tank which unhinged Lions' Gate before the paratrooper breakthrough but a tank attached to the Jerusalem Brigade. Not all 36 members of the 61st paratroop battalion killed in the war died on Ammunition Hill — a third were killed elsewhere. Jordanian governor Al-Khatib fled into the walled city through Herod's Gate, not Damascus Gate.

The figures given by Moskin for *dead Jordanian soldiers, 120, is a* third less than the number of Israeli battle dead, which is highly unlikely. The figure given by former deputy mayor Meron Benvenisti in his book on Jerusalem, based on Arab burial records, is close to 400. *Etcetera.*

THE MATERIAL gathered by Moskin *from Jordanian officers* in Amman provides an account of the Arab deployment — a single infantry brigade from Shuafat to Abu Tor with artillery support. But the battle story is sketchy and lifeless. Many of the "facts" seem like the *stuff of legend more than* history, such as desperate Arab bayonet fighting on Ammunition Hill (none of the Israeli survivors recalls any) and the story of a sniper picking off Israeli officers on Ammunition Hill before being overwhelmed (officers had taken off their badges of rank before the battle and even Israeli soldiers could not recognize officers from other units; moreover, the battle was fought mostly in the dark).

*One wishes that Moskin had pres*sed his Arab sources to talk about the last night in the Old City before its fall. There were some 600 Jordanian soldiers inside the walls and some armed civilians. The Israeli paratroopers in the attack force did not number much more. If the Arabs had put up a determined resistance from the parapets, gateways and rooftops above the narrow alleys, they could have exacted a very heavy price and perhaps even have hoped to stall an Israeli victory until a Security Council resolution froze the situation. In 1948, the Israeli defenders *of the Jewish Quarter, hopelessly* outnumbered, held out for weeks until virtually the last bullet.

Was the decision to flee made, or approved, in Amman, or was it made as the Jordanian brigade commander in Jerusalem told Moskin, by the commander himself with the blessing of governor al-Khatib? Were the soldiers ordered to leave or did they just pull out *after hear*ing about the departure of the commanders? Moskin contends that the commanders fled from Zion Gate, which seems highly unlikely since Jerusalem Brigade troops were posted just a few dozen metres from it. Dung Gate was their logical exit.

Occasionally, a comment picked up by the tape recorder *does* leave an echo. Former Jordanian Defence Minister Anwar Nusseibeh, whose house was on the front line in Jerusalem, said he believed King Hussein started the war, even though he knew Jordan was unprepared for it, as a demonstration of solidarity with Egypt. If he hadn't risked war with *Israel, said Nusseibeh,* the king would have faced disturbances in his country which he would not have been able to contain. "I think he knew he couldn't carry out a successful war," said Nusseibeh.

Interesting, too, is the thought expressed by then *interior minister* Haim Moshe Shapiro at the cabinet meeting in which an attack on the Old City was being contemplated. Anticipating the political complexities that would arise, Shapiro said that perhaps it would be better to keep praying for the Old City *rather* than take it by force.

Shortly after the Old City, and the *rest of the* West Bank, fell, then-chief-of-staff Yitzhak Rabin met with some of his senior commanders and asked, "How do we control a million Arabs?" Fifteen years later, that question is still searching for a satisfactory answer. ☐

The inimitable crassness of the covers of the mass-market paperbacks of the Thirties and Forties is part of the folklore of our times, writes Geoffrey O'Brien in 'Hardboiled America" (Van Nostrand Reinhold, £14.40). Icons on yellowed paper created by the masters of lurid fiction, the books themselves are untainted by "the English Department of the spirit."

Outstanding account

Wim van Leer

COCKTAIL-party time. With glazed eyes, I listen to some kind soul talking at me, trying to miniaturize small-talk, when I spot that formidable Mrs. Katzenbauch heading straight for me, her eyes *ablaze behind her owl-like tinsel*-decorated spectacles.

"I have a bone to pick with you," she hisses. "I read your book review last week. It took you half a page to explain to your readers not to bother. If a book is that bad, why review it?" (Which reminds me of the man who was phoned at 3 a.m. "Are you 78903?" asks a voice. "You got the wrong number, mate," barks the man, adding "bloody check" for good measure. "Don't be rude," says the voice. "If you are the wrong number why did you answer?") But Mrs. K. is not to be distracted.

"By what criteria do you choose your books for review?" she wants to know. I explain that I have no criteria, only an editor, a kind and generous gentleman, long may he prosper, who every year receives some 2,000 books for review, less *than 400 of which can be* accomodated. Every reviewer has his speciality. Mine is non-books. But I don't mind, seeing it as a professional challenge, much like bare-knuckled prize-fighters at country fairs who would take on all comers. And, well, what can one do, a wife and three cats...

"Are you that hard up?" asks Mrs. K, a note of pity creeping into her voice, and I hasten to explain that book-reviewing is a relatively *well paid profession. I mean relative* to cottonpicking in the South during the depression years. One only has to read and review a book a day to reach something like the Israel average wage. Of course I dream of promotion, who doesn't. Maybe *one day they'll let me review books* like *Diary of an Interpolitician* by Flatto Sharon or *Israel from the Inside* by Michael Zur or *Kosher Kuisine, (Books I Have Cooked)* by an ex-Minister of Religious Affairs.

"And do you read all those non-books you review?" asks the lady. I give the question an affirmative *ein breira* shrug.

AS THE POET said, "Tigers do not lie awake worrying about their immortal souls." But man does. And now it is *mea culpa* time. Forgive me Father, for I have sinned, having told Mrs. Katzenbauch a fib. Have I *read them all? Let's not pretend and* compound the sin. "The answer, Mrs. K., is no." As my friend and mentor Cyril Connolly said "The art of reading lies in judicious skipping." I read all of some of the books I review, and some of most. *Some I don't review at all.* There they stand, all fifteen of them, an accusatory monument to sloth, boredom, indolence, distraction, procrastination and lethargy. And so, in exculpation of my sins review them I must and review them *I will.*

THOSE LOVELY PEOPLE who gave you *The Book of Lists* and have since built it into an industry, David Wallechinsky et al., now present **The Book of Predictions** (Bantam Books, $5.95), *an enterprise* directed by 21 editors and 28 writers. So what's in store for us?

By the year 2000, "sexual intercourse will not be as popular as it is today, its basis as a cultural symbol will have eroded." It was so nice while it lasted.

By 1993, "The U.S. will have ceased to be a great power... The USSR will be approaching hegemony over most of the world." With a bit of luck I may miss that one.

By 2012, "An alien virus.... will decimate the population of Earth, but leave the colonies on Luna and Mars intact." At the same time, "practical and controlled thermonuclear-fusion energy will be a reality." Which should take care of the remainder.

IN THE "Personal Destiny" section, predictions seem less accurate. Here is the one for Moshe Dayan:

1983 "Will receive high award for peace making'"

1985 "... important leadership post..."

2000 "He will try to rise to the rank of Prime Minister but will not succeed. He will gradually fade from the political scene. Marital strife or a tumultuous involvement with a woman will take a toll on his health."

Wallechinsky propose: Dieu dispose.

From the same manufacturers we have *The People's Almanac No. 2* (William Morrow, $19.95). The product of three years' work by 400 writers and editors is a nearly 2 kg. "reference book for entertainment" (First printing 430,000). Basically it is a handbook of triviality, e.g. "In *1827 condoms made of tortoise shell* and leather were in use in the orient."

Some epitaphs are included:

Life is a jest, and all things show it.
I thought so once and now I know it.
From Westmister Abbey
(John Grey).

Here lies the body of Fat May Preston
Who's now moved to Heaven to relieve the congestion.
From Death Valley (Calif.)

The book contains a vast amount of random information, unclassified and selected without rhyme or reason. *I cannot imagine anyone us*ing it as a book of reference. It tells you less than you need and more than you care to know. It would make an ideal gift for someone you don't know too well or a big book for the "little place."

All the Best People, The Pick of Peterborough 1929-45, (Allen & Unwin). No price stated, covers 16 years of the London *Daily Telegraph* column of that name, something between stylish gossip and intelligence, whose originator, Hugo Wartman, laid down that "it should contain a fact, a generalization and a very slight inaccuracy." The style is as impeccable as the substance is reactionary. Those who remember Britain of the period may find it amusing to see an elegant rerun. The imperceptible change in the *moral climate is interesting:*

20/6/29. "Probably no greater insult has ever been offered to the London public than the exhibition of the 25 paintings by Mr. D.H. Lawrence.... It must be a constant source of amazement that the *authorities permit the public display* of so gross and obscene a character...."

4/3/30. (In an obituary on D.H.L.) "... with his vivid sense of the beauty and colour of words he could portray live men and woman as only the born novelist knows how.... But alas! the kink in the brain developed early and he came to write with one hand always in the slime."

Panta rhei. Yes, even in Peterborough Court. And so to stablemate **The Stretchford Chronicles,** 25 years of Peter Simple, Peterborough's colleague on the *Daily Telegraph* (Papermac, £2.95). Here we have satire written in a style of decorous zanyness, something between Perelman and Lewis Carroll with an occasional nod to the Western Brothers at their fruitiest. The two *Telegraph* books, designed for the upper classes (like you and me) are an acquired taste. Not mine.

THE NEXT three volumes share their authors' reputation as comics. There is, oh dear, dear... **Robert *Morley's Book of Worries*** (Weidenfeld & Nicolson, £3.95), dedicated "to scrambled eggs on toast," which gives you some idea of what is to follow. The author, whose act consists of flailing about in the complexities of life, covers a *spectrum from baffled anxiety to* apoplectic outrage, when he is not promoting British Airways. The present offering consists of some 116 extended aphorisms with the worry theme dragged in as a continuity device. Let us listen to Uncle *Bob pontificating on sex, the very* iden of which conjures up a vista of copulating blancmange.

"Sexual aberrations. A largely discarded worry. You are not, gentle reader the only one who craves a Japanese midget dressed in chain-armour but if *you wish to worry* about this, please do so."

"Sex Symbols. ...from the teapot to the arch deacon's gaiters and thus an almost permanent source of potential worry."

"Sex Education. Now taught in school classrooms as well as the customary site behind the gymnasium."

Royalty, too, presents problems: *(On visiting the Queen).*" Suppose your petticoat fell down or your trousers, that you passed a rude noise or suddenly became incontinent... Her Majesty has asked you to tea and despite your anxieties even the corgis seem to like you. The Queen instead of handing you a second cup places it on the floor and encourages you to lap it up. What to do?"

Oh, dear, dear. Next please.

Rotund Harry Secombe (Sir Harry to you), of *Goon show* fame, tries his hand as a novelist in **Welsh Fargo** (Robson Books, £6.50). The result is a sort of Welsh *Clochemerle,* chocablock with crusty rustics, characters to a man. The baddies are the Taffia (Taffy was not *only* a Welshman). It's all very mild and rotundly friendly, like the author.

In **Natter Natter** (Dent, £4.95) Richard Breirs, best known for his parts in TV sit-com series like *Marriage Lines* and *The Good Life,* offers his highly personal views on the vanishing art of conversation, which is as good a ploy as any to relieve himself of a lifetime devoted to amassing puns, gags, witticisms, *crumbs of profound insight,* cartoons (by Larry), one-liners, blackouts and, if there are from time to time mildly blue allusions, I am sure the vicar will pretend not to have heard and, no doubt will bungle it when he repeats one to the *curate.*

Observance of Dr. Briers' conversational guidelines should lead to that homogenized verbal pulp which passes for conversation in TV sitcoms. Oh, for a touch of good old vulgarity. Max Miller, where are you?

Apart from the highly technical aspects of delta-9-tetra hydrocannabinol, marijuana to you, and pot, hash or grass to habitués and sons of habitués, there is nothing in **Marijuana Today** by George K. Ruel that the press hasn't been touting around these last two decades. Published by the Pergamon Press, no price stated, it could be useful to worried parents since it provides them with the facts and data to try and dissuade junior from using the stuff. That is, if junior is not already too stoned out of his mind to listen.

The Politics of Private Desires (A guide to the Politics of Rational Choice) by Michael Laver, (Pelican, £1.75). If Laver could forget, just for a while, the jargon-loaded convoluted waffle of academe and just tell us in plain English that his book is an attempt at quantification of human greed in all its self-defeating aspects, he might find quite a lay-audience for it. "If a group of people behave so as to do the best for themselves individually," he concludes, "they will produce a state of *affairs which is worse* for each of them." I am not convinced, as I have observed too many exceptions to this rule. He further explains that in the jargon of political science the word *rational* has nothing to do with *rationality.* Here *he lost me — on page 10.*

The Lonely Guy's Book of Life (McGraw-Hill, $8.95.) Bruce Jay Friedman appears to have listened long and carefully to the whine of the outsider, the fall guy, the *schlimazzel,* too intelligent to ever make it *to schlemiel,* the Portnoys laid *ad-acta* if laid at all, the story-of-my-life kind of guy, the Woody Allen of this world.

Friedman on the Jewish-American writer: "All the fine Jewish writers insist that their writing is not Jewish. They are commenting on the *human* condition, not the Jewish one. They can't help it if it comes out Jewish. This has created a need for a new Jewish writer who admits that his material is a little Jewish. Even if he is not Jewish." Although the book is sometimes a little too smart Alecy, I enjoyed it. Ideal for the "little place," but not through apple-time.

With **Dearest Madame** (The Presidents' Mistresses) by Irma Hunt (Macgraw-Hill, $12.95) we peep behind the curtains of U.S. presidential mores and lapses therefrom.

Politicians are usually endowed with driving ambitions, boundless energy, and freedom from inhibiting scruples. Add to this power and wealth and you have a potent combination often leading to excess sexuality. And what lady can resist excess sexuality, with a small niche in history for green stamps? Who would remember Sally Fairfax, the mulatto Sally Hemings, Maria Halpin, Carry Phillips, Lucy Mercer and Kay Summersby were it not for Washington, Jefferson, Cleveland, Warren Harding, F.D.R. and Eisenhower whose mistresses (in that order) they were? Only Norma Jean Baker Mortensen Dougherty Slatzer Dimaggio Miller made it on her own, even without J.F.K., as Marilyn Monroe.

All these tales of stodgy domesticity and extramural high-jinks for passion, ambition or love don't add up to a stack of beans. *Oh, for the hurly-burly of the chaise* longue after the deep, deep peace of the double bed. And what are these presidential sins? The same as bookkeepers', brewery foremen's and busdrivers'. "This book gives the true stories of some of these *women, says the blurb. They are im*portant because they left their marks on various presidents, if only in the secret lines on his face, in the blink of his eyes, in his walk and in his attitude towards himself and towards the rest of us..."

Great Commercial Disasters by Stephen Winkworth, (Papermac, £2.50). After our own David Krivine's series on Israel's own commercial flops like Electro Chemical, Isram and Carmiel Meron (to name but a few), this shoddy, padded, trivial offering, strewn with old saws and 50-year-old scandals, mostly undocumented hearsay, is a come-down not to say a put-on. Nuf said.

Facts and Fallacies by Chris Morgan & David Langford (Webb & Bower, £5.95). The path of history is strewn with prognoses which failed to live up to their expectations or denigrations that did and the book goes with the old "they all laughed at Christopher Columbus when he said the world was round" routine. *Hindsight* always 20/20. Sample selection;

"X-rays will prove to be a hoax." Lord Kelvin, President of the Royal society;

"I can accept the theory of relativity as little as I can accept the existence of atoms and other such dogma." Ernst Mach of mach-number fame.

"Rail travel at high speed is not possible because passengers, unable to breathe, would die of asphyxia." Dr. Dionysius Lardner.

"Lord, What fools these mortals be!" So what else is new?

The last two volumes in the pile I *shall not review today.* And for once it isn't sloth. It is out of respect for two books which don't deserve to be seen in public in the company of the others. ☐

Art of the cinema

Alex Berlyne

LIKE MANY moviegoers, I am ambivalent about the habit. Though I have always loved the movies, I often feel that Tinseltown must have been founded by aliens from outer space, representatives of a civilization vastly inferior to our own.

The perennial argument about whether the movies are or are not an art form, however, has been settled once and for all in Ephraim Katz's **International Film Encyclopaedia** (Macmillan Press, no price stated). Beautiful, red-haired Catherine Hessling appeared in a number of films in the Twenties and Thirties and her form was incontrovertibly art. In fact, for the last two years of the painter's life, she was Renoir's model.

It's usually safe to predict that any book on the movies that is unillustrated is a bore but Katz's koncise kompilation is an exception to the rule. He hasn't included any factual or critical survey of particular movies either, but this has enabled him to be fairly generous with his more than 7,000 listings of directors, producers, stars, feature players, cameramen, art directors and composers. The book also explains most technical terms, film processes and techniques and is astonishingly complete. My only real criticism is that it is so bulky that it can't be read in bed — but then, neither can the *Britannica*.

Employing my usual rule-of-thumb for film reference works, I checked to see whether Katz had included Jimmy Conlin, the bit player who was Squawk, the barman, and "fed" W.C. Fields, playing Cuthbert Twillie, his lines in the completely extraneous saloon sequence (so obviously a sketch from Fields' burlesque days) in *My Little Chickadee*. Since Fields was so shameless in inserting it whole into the completely unrelated plot of *Chickadee*, I see no reason why I can't graft it onto this review:

Twillie: I'm tendin' bar one time down in the Lower East Side in New York — a tough paloma comes in there, by the name of Chicago Molly. I cautioned her: "None of your peccadilloes in here." There was some hot lunch on the bar, comprised of succatash, Philadelphia Cream Cheese and asparagus with mayonnaise. She dips her mitt down into this moulage. I'm yawning at the time, and she hits me right in the mouth with it. I jumps over the bar. I knocks her down...

Squawk: You knocked her down! I was the one that knocked her down.

Twillie: Oh, yes-yes. You were the one that knocked her down, but I was the one that kicked her...

Man: Did she ever come back again?

Squawk: I'll say she came back. She came back later and beat th' both of us up.

Twillie: Yes, but she had another woman with her; an elderly lady with grey hair.

CONLIN, who sadly is no longer with us, is included in Katz's *Encyclopaedia* and, apart from the revelation that he joined a medicine-show while in his teens, his 18-line listing includes 25 movies in which his cow-lick of fair hair and his birdlike features appeared to advantage.

Above all, Katz's monumental work provides entertaining browsing. Take, for example, Cliff Edwards, billed as "Ukulele Ike," who starred on Broadway in George White's Scandals and Ziegfeld's Follies then sang the first movie theme song, "Singing in the Rain," in 1929's *The Hollywood Revue* (a sequence since revived in *That's Entertainment*). By the Forties he was reduced to supplying the off-screen voice of Jiminy Cricket in *Pinocchio*.

This combination of show-biz heartbreak and six-legged roles was still fresh in my memory when I came across the entry for Florence Lawrence. The first film star to be known to a wide public, Flo was billed as "The Biograph Girl," but by the Thirties she could only find occasional work as an extra and, at the age of 52, committed suicide by consuming, of all things, ant paste.

This, you might think, is some kind of record in the annals of necrology but, wading through Katz, you will come across the strange case of Emile Cohl, one of the pioneers of film animation and, in 1908, the creator of "Fantoche," the first cartoon character. Thirty years later, he was forgotten and penniless. In a ghastly parody of film cartoon violence, he died when his long white beard caught fire in a candle-flame.

The Guinness Book of Film Facts and Feats by Patrick Robertson (£8.95) is strangely silent on the subject of Florence Lawrence's and Emile Cohl's remarkable ends but is packed with enough facts and figures to satisfy the most demanding curio hunter.

As in *The Guinness Book of Records*, Robertson doesn't stint on firsts and feats, often to my intense discomfort.

> *all ignorance tobaggans into know*
> *and trudges up to ignorance again*

wrote e.e. cummings, who must have been reading a book like this. All my painfully-won knowledge of the cinema is turned into ashes by Patrick Robertson — until the next iconoclast-historian comes along. D.W. Griffith, for example did not pioneer the close-up nor was *The Great Train Robbery* the first Western.

Among the records, Cyril Cusack, who turned up on Israel TV recently playing the title role in *The Hitchhiker* by Roald Dahl, can claim to have the longest career in the movies. He made his debut in 1918 in an Irish film, *Knocknagow*, and is still acting his socks off, as they say, 64 years later. Good man.

There is a long list of authors who have starred in the screen version of their own book, including such disparate company as Mickey Spillane and Sir Compton Mackenzie, and I felt a quiet flush of pride to come across our own, our very own Amos Kollek (*Don't Ask Me Why I Love*, 1979). Of course, William Shakespeare flourished before the invention of cinematography, otherwise he might have squeezed in alongside Amos. More than 270 films have been made of his plays and I have the distinct impression that most of them have appeared on Jordan TV on Saturday night.

Hamlet was played by a woman, including Sarah Bernhardt, on four occasions and in another version (*Quella sporca storia del West*, 1968), the Prince of Denmark was transmogrified into a Wild West gunslinger.

Runners-up to Shakespeare have included 83 Tarzan movies, 91 Frankensteins, 178 Sherlock Holmes and 133 Draculas. Peter Wechsberg's *Deafula*, a 1975 U.S. film about Dracula's illegitimate son, was made in sign-language for the deaf.

Specialised palates will appreciate the trifles that are scattered liberally through this Guinness book. Odd film titles include *Bella; Bella on the Wall, Who's the Fattest Fish of All* (U.S.A., 1969) and Yoshituro Nomura's 1957 gangster movie, *A Tale of Dung and Urine* (I'm sure it sounds better in Japanese), in which the hero was a night soil collector. The least compelling title of all time has to be (to use a current American idiom) 1967's *Chairman Mao Reviews the Mighty Contingent of the Cultural Revolution for the Fifth and Sixth Times* (though I'm sure the translation lacks some of the wit and panache of the original).

There are any number of oddly named cinemas that caught my fancy. *The Decadence*, in Harbin, presumably predates the Cultural Revolution, but for sheer inscrutability it is easily outclassed by Liverpool's *The Cabbage*. The culinary approach, although this time perhaps paying a delicate tribute to the Jewish contribution to the motion picture, is evident also in *The Herring* cinema in Winton, N.C. Indian movie houses, like *The Jolly Talkies*, in Muttom, reflect the thriving state of the industry in the sub-continent.

India produces films in 40 languages, publishes 315 film magazines, at the latest count, and anyone who survived epics like *Aan* will readily accept that there was a 1932 Indian musical, *Indra Sabha*, that featured 71 songs.

ONE OF the oddest movie houses was concrete evidence of the truth of Churchill's observation, that Russia "is a riddle wrapped in a mystery inside an enigma." Opened in 1925, it was devoted entirely to showing old Clara Kimball Young movies. Miss Young's career, which included such epics as *Cupid versus Women's Rights* and *The Fates and Flora Fourflush*, had collapsed by then under the weight of her avoirdupois and her steadfast refusal to diet. One explanation is that the Russians like the fuller figure.

No explanation is necessary for another couple of entries on the Russian cinema. *The Patriotic Cinema Theatre* was founded in 1908 by a proto-fascist organisation, "The Union of Russian People," with the sole object of showing anti-Semitic films. Le plus ca change... Comes the revolution and, some 47 years later, the Sovexport agency was busily distributing an Arabic-dubbed version of the 1940 Nazi propaganda film *Jud Süss* throughout the Middle East.

THE WALLACE FAMILY have a lot to answer for with their non-books, *The Book of Lists* and *The People's Almanac*, each of which has run through several volumes. Now Gabe Essoe has come up with **The Book of Movie Lists and The Book of TV Lists** (Arlington House, $8.85 each), comprising such choice items as "Cary Grant's Six Favourite Directors," "Ten Movie Stars Reveal How They Exercise and Keep Fit," and "Carol Burnett's Four All-Time Favourite Comedy Series."

Even among this unpromising material, there is plenty for the dedicated truffle hunter to get his tusks into, Charles Champlin's reviews, for example. Champlin, arts editor of the Los Angeles Times and the foremost film critic on the West Coast, once gave a star-studded Agatha Christie movie a one-line review: "The cobra in *Death on the Nile* at least has a plot to hiss in."

Jokes about an actor in the White House were so plentiful a couple of years ago that Essoe devotes a whole section of his book to them. I liked Johnny Carson's prediction: "One of his first acts will be to repay an old friend, Elizabeth Taylor. He's going to make her a state."

Comedian Bill Dana contributes a list of parodies; improbable plots for TV pilots. One potential series is summed up: "Mendel Morgenstern, in his desire to be a coroner pathologist, works part-time in the morgue washing formaldehyde bottles. Its title: *Morgue and Mendy*.

Editor Essoe then wipes the smile off your face with his section on network censorship. The guys with the scissors certainly work in mysterious ways their wonders to perform but occasionally they step over the line between the debatable-shading-into-the-just-plain-stupid and the outrageous affront to common decency — just the opposite of their purported function. In this category I have to include "Playhouse 90's" 1959 production of *Judgement at Nuremberg*, starring Claude Rains, Melvyn Douglas and Maximilian Schell.

CBS insisted that all references to the use of gas in the Nazi extermination camps be deleted in deference to the programme's sponsor, the American Gas Association.

NOT, AS YOU might expect, an updated version of Kay Kyser's College of Musical Knowledge ("C'mon, chillun, let's dance"), but a basic reference book for anyone interested in the genre, Stanley Green's **Encyclopedia of the Musical Film** (Oxford University Press, £12.50) lists more than 1,600 actors, producers, directors, composers, lyricists and choreographers. Green, a reliable researcher, includes enough meat on the bones to make the book a fascinating read. He throws in plot outlines, backstage gossip and even a choice selection of lyrics, including a memorable couplet from Arlen and Harburg's *Lydia, the Tattooed Lady*, a description of the artwork on Lydia's torso delivered by Groucho in 1939's *At the Circus:*

> *Here is Captain Spaulding exploring the Amazon*
> *Here's Lady Godiva but with her pajamas on.*

The oddest lyric of all was in *She Reminds me of You*, Revel and Gordon's song from 1934's *We're Not Dressing*. Bing Crosby explains to an old flame that the reason he's fallen in love with someone new is that she reminds him of her. Now, Green seems to have missed something here, the gamy odour of plagiarism, that should be of some concern to serious readers of *Cahiers du Cinema* and *Film Fun*.

Let us consider for a moment Groucho's lines in the opening scene of 1934's *A Night at the Opera*, written by George S. Kaufman and Morrie Ryskind. Groucho, playing Otis B. Driftwood, explains to Margaret Dumont (Mrs. Claypool) that he only sat with another woman because "she reminds me of you."

Mrs. Claypool: Really?

Driftwood: Of course, that's why I'm sitting here with you, because you remind me of you. Your eyes, your throat, your lips, everything about you reminds me of you, except you...

I CAN only suggest that when the Commission of Enquiry gets through with determining Who Shot Arlosoroff they might profitably scrutinise the facts in another burning issue, the case of *She Reminds Me of You*. □

The V-sign

GESTURES: Their Origin and Distribution by Desmond Morris, Peter Collet, Peter Marsh, Marie O'Shaughnessy. London, Triad-Granada. Illustrated. 291 pp. £3.95.

THE LATEST cinematic epic to shock London is *Quest for Fire*, the story of a three-Cro-Magnon-man commando pitting their wits against Neanderthals and assorted ape-men and cannibals some 80,000 years ago. One of them, among other things, invents the missionary position. There are no subtitles to a language of sounds and grunts devised by novelist Anthony Burgess, but most of the communication takes place through more readily understandable body and hand language, devised by pop-anthropologist Desmond Morris, who was no doubt recruited for this task following the success of one of his recent and most factual books, now released as a large paperback.

Morris lists 20 key gestures and their quite varied meanings in 40 different locations around the world. □

Meir Ronnen

Fast food trends

MARKETING WITH MARTHA

WITH SUMMER coming on, the thought of escaping the kitchen and buying ready-made meals from outside, or of taking the family to a restaurant now and then becomes more tempting. Even though both of these choices cost more than cooking a meal at home, it is encouraging to see that there are more places selling tasty fast foods, within family budgets. An increasing percentage of them hold certificates of *kashrut* from local rabbinates.

This latter point, in particular, pleases me. For years, I have been told that many restaurants don't bother with *kashrut* "because religious people don't eat out." I have long held that the opposite is the case: observers of the dietary laws would eat out more if there were more places available. The restaurant trade seems to be coming around to this position, though some claim that it is the tourists who demand *kashrut*.

They may also have recognized that there are many Israelis who, while they eat non-kosher food outside, would not bring food home if it isn't kosher.

Two rapidly-growing chains serving kosher American-style fried chicken, "Lool" and "Chick-Chack Chicken," opened in Tel Aviv this past year and are now starting to bring their product to other cities. An older, well-known fried chicken restaurant, "Sunny Boy," on Dizengoff Road in Tel Aviv, is also kosher. Also on Dizengoff is a new kosher eatery, "Mac Jack," specializing in American-style hamburgers and hot dogs. The meat is supplied by the religious kibbutz Tirat Zvi. "Mac Jack" aims to become a chain, which would be the kosher-diner's alternative to the "MacDavid" and "Burger Ranch."

ISRAEL'S FRIED-chicken eateries were influenced by the world-famous Kentucky Fried Chicken empire of the American, Col. Sanders. This firm had a franchise operation in Israel for a time but closed.

One of the former silent partners in the operation, Eitan Harif, is the owner-manager of "Chick-Chack Chicken." Two of its premises were formerly Kentucky Fried Chicken branches — at 4 Shaul Hamelech in Tel Aviv (the "London Ministores," complex) and in Herzliya in the Neveh Amirim shopping centre serving the Sharon suburban region. The third is in downtown Tel Aviv.

"Chick-Chack Chicken," recently invited the press to taste its product. They have their own recipe for the spiced-flour batter in which the chicken pieces are dipped, before being deep-fried in special pressure cookers.

This chain takes pride in the fact that the chicken and other dishes are cooked on-the-spot at each branch, not supplied from a central plant. A varied menu includes chicken shnitzel, liver, chickenburgers, frankfurters, and even the spicy, meat filled pastry rolls known as "Moroccan cigars."

"Chick-Chack Chicken" claims to be cheaper than the other fast food outlets. Arrangements for speedy free delivery service to offices and homes within a certain radius of each shop, provided the order-size meets a modest required minimum, is also a drawing card.

Their claim to be cheaper than others seems substantiated by my investigation.

It is hard to make scientific comparisons, since chicken sizes vary, and each chain has its own way of cutting them into portions. As far as I could tell there was no significant difference in the portions.

My price comparisons were made last week, before the government announced a reduction in food subsidies that raised the price of chicken. Frozen beef also went up and will affect the hamburger restaurants. Another difficulty in comparing prices is that each chain has a slightly different composition for dinners or take-home boxes.

AT "CHICK-CHACK," the smallest fried chicken order is called a "two-piece snack," with chips and roll, and sells for IS63. Its "three-piece dinner," including cole slaw, costs IS85.

At the "Lool" chain, the standard chicken dinner comprises only two pieces, with chips, salad and roll, but includes a fruit-syrup-based drink, for IS85. A rarity in Israel, "Lool" offers a "child's portion" with only one piece of chicken, at IS65. "Sunny Boy," on Dizengoff, which is not a chain and has a reputation for being more expensive, charges IS95 for two pieces of fried chicken, a generous helping of its own restaurant-made chips and a roll. The platter with three chicken pieces, chips, salad and roll costs IS124.

I also compared the small-sized take-away box at each establishment: IS190 at "Chick-Chack" for nine pieces of chicken, IS285 at "Lool" for ten pieces. At "Sunny Boy," the charge is IS285 for nine pieces plus three rolls.

"Lool" describes its main product as Negev Fried Chicken, and is a different style operation from the other two. The chain was set up as an outlet for the factory food products of the northern Negev kibbutzim, and features chicken products from "Of-Kor," and potato and onion products from "Tapud." The batter-coated, factory-fried chicken comes frozen to the restaurants, as do the chips and onion rings.

Some critics argue that "Lool's" product is not authentic deep-fried chicken because it is factory fried, but "Lool" maintains that this is precisely what guarantees uniform quality control from a reputable plant with all the advantages of professional food technologists and veterinary supervision.

The individual branches of "Lool" work on a franchise basis, while a central company representing the Sha'ar HaNegev kibbutzim cooperative owns the refrigeration and cooling equipment supplied to the franchise branches.

AS FOR taste — every person judges for himself. Despite its higher prices, the non-chain "Sunny Boy" has its loyal fans, including my own family.

Its managers, Yona and Tova Flink claim that if prices are higher than the competition, this is justified by using only top-quality ingredients in all recipes, and by the fact that its chickens are marinated in a special sauce before being coated and pressure-fried.

Except when potatoes are in short supply, "Sunny Boy" also insists on making its own chips. Among its specialty dishes, not found at other chicken eateries here, are American-style chicken salad in mayonnaise, and excellent *parve* bavarian cream and chocolate *mousse* desserts.

Eating at "Sunny Boy" is more like dining out than at the other chicken places, because the premises are more tastefully appointed and the food is served in ceramic dishes with metal flatware, rather than the throwaway plastics and paper used by the chains. There are even high-chairs for toddlers, common abroad but a rarity here.

"Sunny Boy" does a big trade in box lunches for organized tours, and "Lool" has entered this field as well. All three fried chicken establishments described here are prepared to take large orders for home parties, and some branches will deliver, loan equipment, and even supply waiters in some cases. For queries, one can call "Chick-Chack" branches at 03-254583, 03-611610, or 052-59252; "Lool" at 03-658568 or 03-288436; and "Sunny Boy" at 03-232919.

"MAC JACK," specializing in American-style hamburgers and hot dogs, and located in Tel Aviv at 135 Dizengoff (near Gordon), also has ambitions of becoming a chain. "Mac Jack" was opened this spring by three young men, all from traditional homes, who decided their enterprise should be kosher. This means that they cannot offer cheeseburgers and are closed on Shabbat. My family has tried their food and finds it well up to American fast food standards, particularly the hamburgers and hot dogs in appropriate soft rolls.

Prices last week, before the rise in VAT and meat prices, were IS30 for a single hamburger, IS48 for a double burger, IS29 for a hot dog on a roll, IS60 for several small pieces of fried chicken with chips, IS40 for shnitzel. Salads and beverages are charged separately.

PEOPLE WHO eat out in restaurants or at their offices, and yet insist on brushing their teeth after every meal, may be interested in a new imported product called "Trisa Dent-o-Vit," from Switzerland, which combines toothbrush and liquid toothpaste in one piece. The same result could be obtained by carrying a toothbrush and small tube of paste in a little case, but this is said to be more compact and convenient. It is also recommended for home use — though the thicker-than-usual base on the brush will not fit into a standard-sized bathroom toothbrush holder on the wall.

The replaceable container of liquid toothpaste squirts out onto the brush in pre-measured amounts and is said to be good for at least 60 cleanings. The liquid contains fluoride for protection against dental caries.

A research dentist from the University of Bern, who introduced the product at a press conference in Tel Aviv, said it tested out as superior to other products without fluoride, but he admitted it was not compared with other fluoride-containing toothpastes. The brush itself is made of rounded nylon bristles and comes in one size and firmness. □

Martha Meisels

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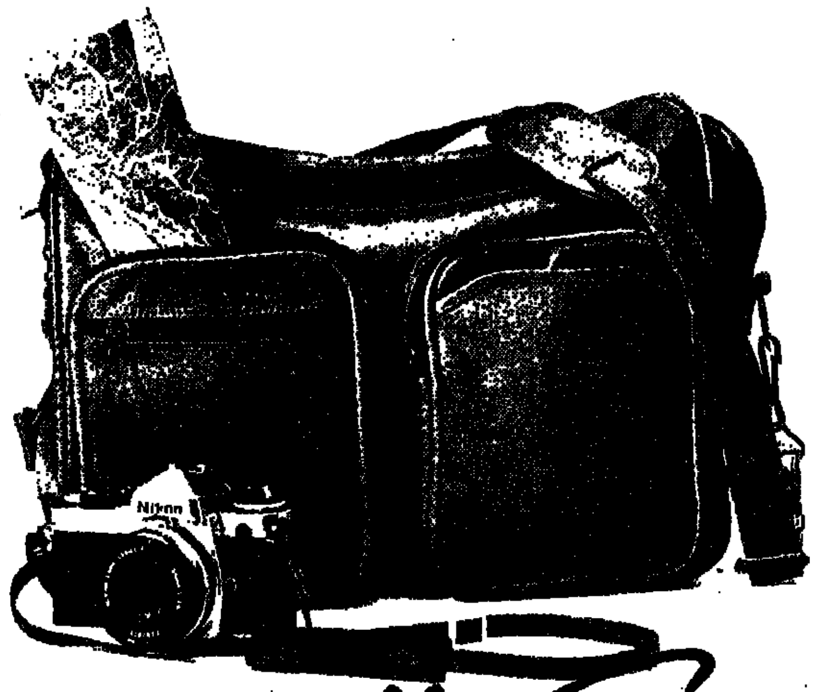

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